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FEBRUARY 2004
VOLUME 15
ISSUE #182

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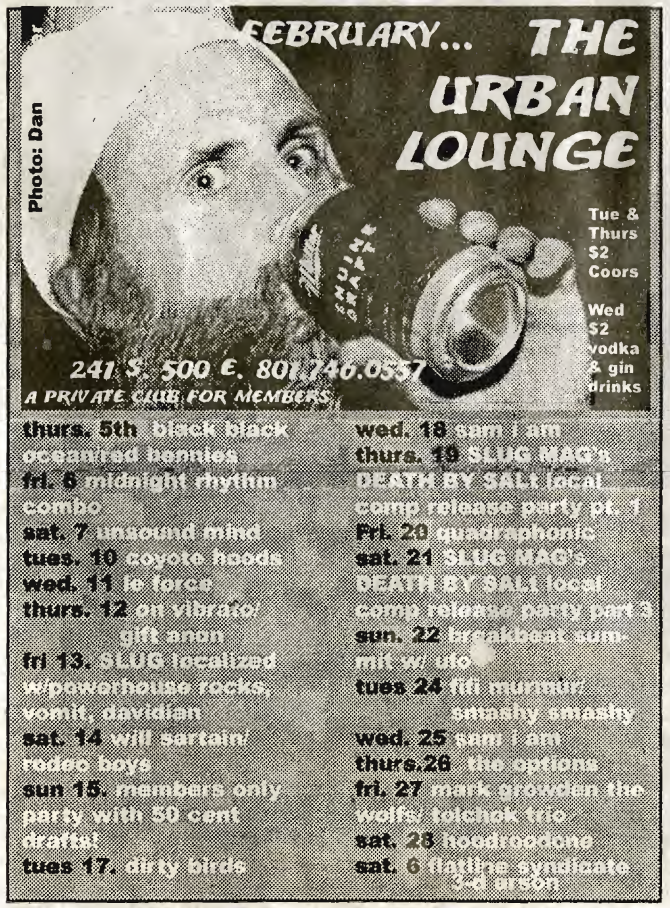
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Photo: Dan
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fri 13. SLUG localized w/powerhouse rocks, vomit, davidian
sat. 14 will sartain/ rodeo boys
sun 15. members only party with 50 cent drafts!
tues 17. dirty birds
wed. 18 sam i am
thurs. 19 SLUG MAG's DEATH BY SALt local comp release party pt. 1
Fri. 20 quadraphonic
sat. 21 SLUG MAG's DEATH BY SALt local comp release party part 3
sun. 22 breakbeat summit w/ ufo
tues 24 fifi murmur/ smashy smashy
wed. 25 sam i am
thurs.26 the options
fri. 27 mark growden the wolfs/ tolchok trio
sat. 28 hoodroodone
sat. 6 flatline syndicate 3-d arson

JAN. 2004

"Neither Humorous Nor Appropriate"

15 YEARS !

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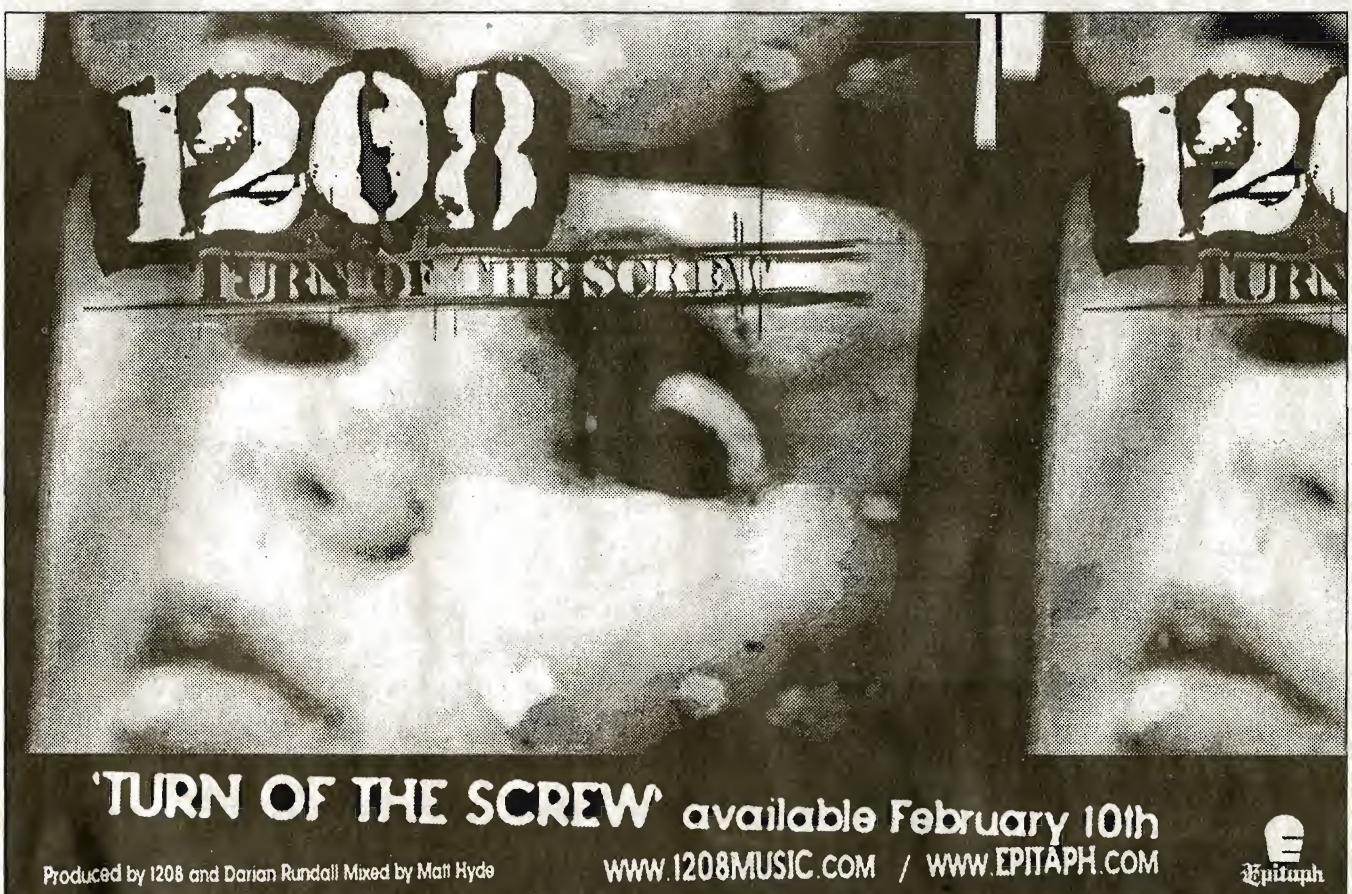

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Epitaph

dickheads@slugmag.com

Uh, hey—

I'm not too familiar with the clubs and coffee shops here ... just wonderin if there were any open mic nights around worth playing at. Somewhere people might appreciate some emo/punk music and somewhere you don't have to be 21 ... Bah! Anyways any help would be much appreciated.

Thanx,

—Mort

Mort,

Just wanted to thank you for your letter and welcome our readers to the lamest fucking dear dickheads ever. What the fuck, people? I got two letters this month!!! Are you afraid of your friendly neighborhood Dickhead? Go to www.slugmag.com and drop me a line, ya pussies!!! Oh yeah, Mort, I don't know where there is any open mic night because I hate that hippie shit ... grow a sac and start a band ... And you're fucking welcome.

hey dick! you got a cool mag! keepon wrightin!!!

—jake

Hey there buddy,

Thanks ... for nothin'. I ain't got shit to work with, people, I do however, have to fill space. So I will take this time and invite the drunken fucksticks of a couple that ruined my viewing of the Lord of the Rings at the Gateway in December to suck my filthy cock. You know who you are. The dude was wearing a Heavy Metal Shop hoodie and the bitch you were with was wearing a Pantera knit cap. You pieces of shit owe me 15 bucks!! I think from now on I am gonna start bringing a big black dildo to the movies with me and if a couple of assholes can't manage to shut their cocksuckers for a mere two hours, I will violate them with it and then beat them to death with it. I hope to see you two fuckwits again real soon. God, I really love those gay little hobbits. Tah tah for this month, morons, ... and don't forget to write!!!

\Fif'teen`\,

adjective. Five and ten; one more than fourteen.

SLUG turns 15. A superfluous kick in the crotch... Adios Event, Bye Bye Grid Magazine, Arrivaderci Diesel. Then of course the REAL losers... SLANK, Swank, Garage Pile, (even Jr hated it) and the much maligned but never read... Audio Spank.

It takes 15 years after you quit smoking until the risk of death returns to the level of people who have never smoked. Hardly seems worth it. 15 years ago it was 1989. Some of the SLUG staff were in diapers. Angela Brown was 13, Rebecca Vernon 12. That's almost perverted, or maybe it's me as I've often imagined their naked creamy bodies... oh sorry... Billboard's #1 song in 1989? "When I See You Smile" by Bad English. I was living in the best city in the US hanging out at Vesuvio everyday. Here's some more 1989 gems for you that I won't explain, but you can read them & feel either stupid, unaware, cheated or pathetic... you choose.

Martika, the Mac SE/30, NKOTB (no kneepads, only tongue Bill), Mel Blanc, Gilda Radner, Laurence Olivier & Bette Davis, Lyte & Erik Menendez, Dr. Who, Ozma, Show Your Teeth, Tiananman Square, Painted Word, New York (Lou Reed), Doolittle, Timisoara Romania, Christian Coalition, Dead Calm, Uncle Buck, & Leningrad Cowboys Go America, Hate X 9, Salman Rushdie, Camilo José Cela, Bill Wyman & Mandy Smith, "Faith," Pete Rose, The Fab Five, Amphouse 'Mother, Greg LeMond, Sunday Silence, Ivan Lendl, Sugar Ray Robinson, Ted Bundy, GameBoy, Aileen Wuomos, Exxon Valdez, Birth of Cold Fusion, Loma Prieta, and finally... The Berlin Wall.

Some of those are easy, some not so much. If I had to lay money on someone knowing every reference it would be my super smart, dear friend Scott Farley who shares my love of music, pornography and vitriolic demeanor. Prior to my internment at SLUG I was a punk-hipster musician with plans of rewriting history with drug addled inspiration and caffeine. Now, as I am oddly enough 15 years older, I have come to realize the things that kept me from being who I wanted to be back then, and even more oddly I am more the person I want to be now. I am a fan of technology. I buy into the human spirit. I know that artificial intelligence is no match for natural stupidity. I know that the people I truly enjoy are counted on rarely by others. I know that "listen" and "silent" contain the same letters. I know that you can blame everything on anything you choose, but you are left alone with your regret. I know that even the most brilliant people can feel vulnerable and afraid when they are alone, naked and crying. What it means is maybe you just don't get it. Maybe that's enough to know you don't. But if you give up on your desire, you will struggle hard to get it back. If you really want it, fuck everyone else, go get it. If you are under the age of 40, you have big surprises coming your way, so don't think you can "get to it" later. 15 years... that's less than 1% of time passed from year 1 to 2004. Make your own reputation and keep it. Then if you fail you can always become a cynical, bitter, jackass but at least you'll have a story to tell.

Perhaps Ernest Hemingway said it best... *"never mistake motion for action."*

— Gianni Ellefsen

Death by Salt Update

Well, well, well. The time has arrived. *Death by Salt*, featuring 59 stupendous local bands, is slated to be released Feb. 19-21, 2004, coinciding oh-so-conveniently with SLUG's 15th Anniversary Party. It's gonna be three nights of nonstop debauchery and wild abandon symbolizing three discs of music. We're hard-pressed to think of anywhere else you'd rather be that night (skip the knitting lesson; you're already backing out on your New Year's resolutions anyway).

Four bands will be performing each night. Thursday, Feb. 19 and Saturday, Feb. 21 will take place at *the Urban Lounge*, a private club for members. The core of the sandwich, Friday, Feb. 20, will be held at all-ages *Kilby Court*.

We just want to reiterate that it's an honor for SLUG to present Death by Salt to the public. We have been working on this compilation for 10 long months, and needless to say, we're very, very excited by the results.

Until then, sit tight, and prepare for what we predict will be one helluva party.

Extra special thanks to Rebecca Vernon, Shannon Froh, Shon Taylor, Trent Call, Russel Daniels, Andy Patterson, Ian Peterson, & Fletcher Booth for busting ass on this project.

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Sat 7 - Rope Or Bullets / Smashy Smashy / Mammoth

Fri 13 - Todd's 4th Anniversary Party w/ the Rodeo Boys & Callow

Sat 14 - Anti-Valentine's Day: Other Pocket / Waste & Whisky / IOTA

Fri 20th TOLCHOCK TRIO / COYOTE HOODS / BEARD OF SOLITUDE

Sat 21 - Compound Fraxure / No Show (Uinta Basin)

Fri 27 - SLUG Magazine's Head to Toe Party sponsored by: Von Zipper & Norhwave Boots w/ Deliccato

Sat 28 - JUD'S B-DAY PARTY w/ Compound Fraxure & Mammoth

Fri. March 5 - FUCK TARDS Final Show

Sat. March 6 - Emergency Exit Plan

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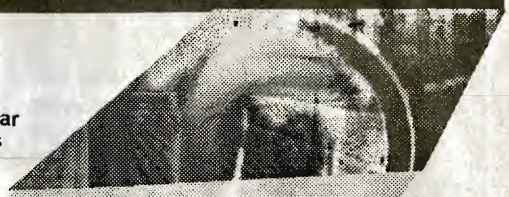
Todd's is a private club for members

LOCALIZED

This month, Localized will be on, fittingly, Friday the 13th, at Urban Lounge, a private club for members only. The genre is straight-up metal, and both Vomit and Davidian can be found on www.utahmetal.com

Vomit
Kelly: Bass
Rocky: Drums
Tyler Johnson: Guitar
Glen Wilson: Vocals
Big Papa: Manager



I heard that I was going to interview a band called **Vomit**, and my reaction was to assume that they were a satirical band. You know, sort of like Metal Gods, but hopefully, less irritating. But I soon found I was mistaken. I knew immediately upon entering the House of Coffee that this group of young men, all of whom who either wearing a **Pantera**, **Cannibal Corpse** or **Slayer** T-shirt, were the ones waiting for Russel and I. Vomit is entirely serious about metal, although they are not serious about their name.

"It's just a name. It came from a song that I wrote in high school and it stuck," Rocky, wearer of the Cannibal Corpse T-shirt, if I remember correctly, explains. Evidently, Glen had a problem with the name when he first joined the band, but it soon grew on him, like a stomach bacteria.

It's refreshing that they don't take themselves so seriously. A band devoted to metal and eschewing the new trend of fusing metal with other sundry genres is not in any way new, but a band with those qualities that is entirely laid-back and humble is uncommon. But they are serious about metal, so serious that they actually contacted me through their manager Ryan, a.k.a. Big Papa, and arrived in Salt Lake for the interview with him as well.

Vomit tells me about a party they had at their house, at which occasion there was an amateur tattoo artist present. Big Papa got himself as drunk as possible and enlisted the services of the tattoo artist. He woke up in the morning with "BIG PAPA" tattooed on his nutsack. I did not request to see proof.

"Well, first I come up with something," Tyler says when I ask how they write their songs. Then he tells me that Kelly and Rocky add to and round out whatever Tyler started with.

"It seems to me that he starts with his 50 cents, and then I put my 50 cents in, then Glen puts his 50 cents in, and then Kelly puts his 50 cents in, and we end up with something." This reasonable $2 explanation from Kelly is followed immediately by brutal mockery from his bandmates.

"What if Tyler only puts in 40 cents? Do you have to contribute 60 then?" Big Papa is the manager because he thinks these things through. Perhaps if it was just left up to the rest of them, they'd end up 10 cents short of a song.

Davidian
Jay Legarra: Lead and rhythm guitar
Rip Pearce: Bass
Dan Coxey: Lead and rhythm guitar
Shawn Kapinos: Lead vocals
Shawn Langford: Drums

Vomit and **Davidian** are shockingly similar to each other. Both of the bands hail from the cold north—Ogden—and play in Ogden almost exclusively. After conducting both of these interviews, I have the impression that Ogden is full of metalheads, especially after looking at the Utah Metal website. The main difference between the two groups is that Davidian is made up almost exclusively of responsible adults, or, to be more accurate, three out of the five of them are married with children.

Their name is not from the Branch Davidians of Waco, Tex. They want to make sure that this is clear. It's from a Machinehead song of the same name. Personally, I think that it would be cooler if it were from the religious zealots, but they don't. Kip is from Texas, and back there, they don't appreciate references to their native wackos. I set my Bush jokes aside.

Davidian has been around for about nine years, and they've been through a variety of members. Many of those members got somewhat inflated egos regarding the little metal band from Ogden that could, and they had to be done away with. Davidian have been on a long temporary hiatus, and only recently resurfaced. They're set to release their new album, *Hate Dimension*, within the next couple of months.

The band has been through a variety of different names—among the ones which Jay can recall are **Supremacy**, **Malevolence** and **Anxiety**. I may be the only person at the table who thinks that single-word, vaguely ominous band names are silly, but I do. Kip wanted to know what was wrong with all of the other names. He joined after they became Davidian, which was about a year ago, and he still gets shit for being the neophyte.

I ask Jay why he still plays the same style of music with the same band after so long, and he tells me, "I've got a boss that works with me and he's a real big blues fan. He always gives me shit. 'Why do you play that crap?' he says. 'Why don't you play something with emotion?' The answer I give him is, 'Yeah, blues is really emotional mus[illegible]er is also an emotion.'"

"So, is playing therapeutic?" I ask.

"Have you ever been married?" I have not been. He says, [illegible]nit my wife, cause I don't have to. I have two guitars to hit instead.

—Camilla Taylor

THE CASUALTIES

ON THE FRONT LINE

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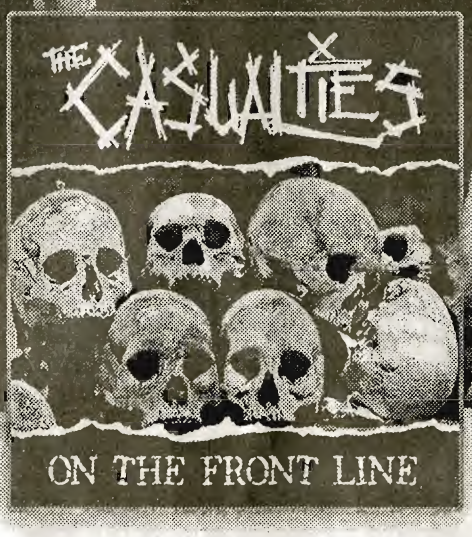

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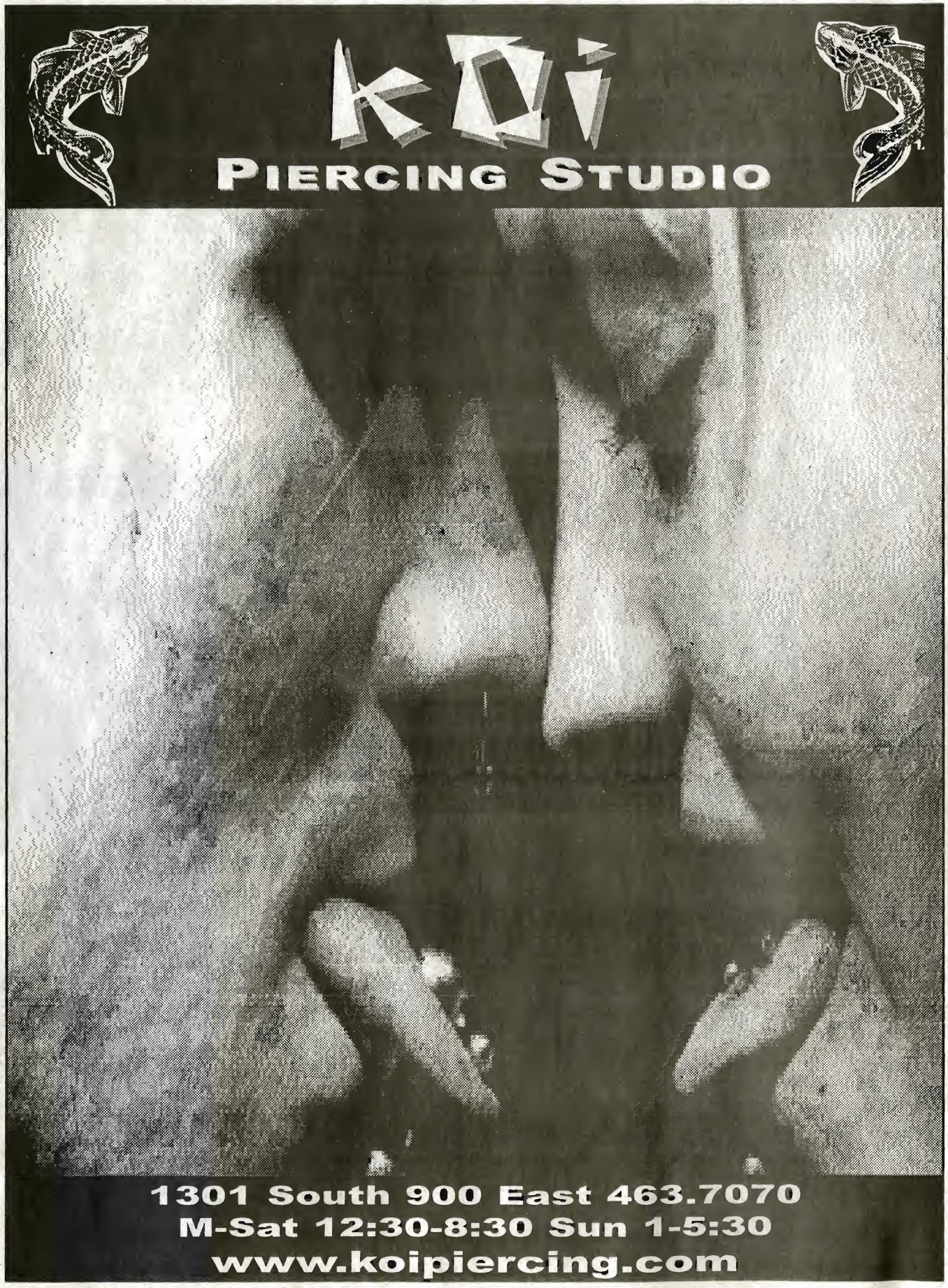
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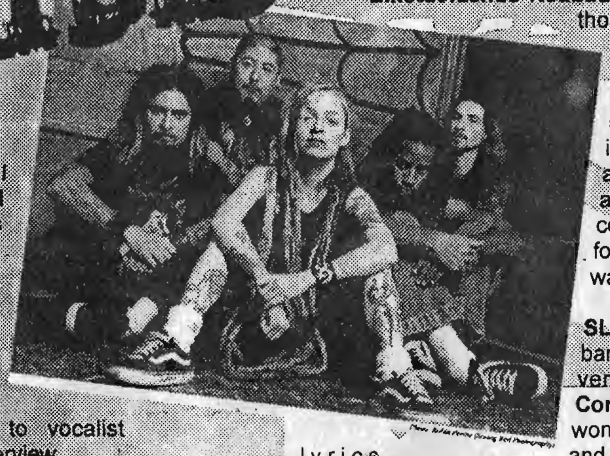
CRISIS



When I think "heavy metal," I picture mullet-heads chucking beer cans out of a primer-gray Chevy Nova. Lucky we have bands like **Crisis**, who are cathartic without sounding "emo" and metal as fuck without the mullets. Thanks to vocalist **Karyn Crisis** for the interview.

SLUG: I've been listening to Crisis since I found *8 Convulsions* almost 10 years ago. *Deathshead Extermination* came out a few years later and *The Hollowing*, I think, in 1997. After that, it seems like Crisis dropped off the face of the earth. What has everyone been doing between then and now?
KC: It has been quite a saga. We moved to California in 2001. We played the local LA scene, recorded some demos and then our drummer quit. We changed the name of the band to **Skullsick Nation** and continued making music for the sake of the journey and self-discovery. In the end, we couldn't live without Crisis, so I began searching for a Crisis drummer. We auditioned **Josh Florian**, who'd been an avid Crisis fan and live show attendee. It was an explosive, profound comeback, so we decided to record a new album in 2003.

SLUG: I was raised in a small Mormon town where acts of individuality were punished. My best friend and I discovered how to rebel against religion and our peers through heavy metal. How were you introduced to it and what makes you want to play metal instead of pop or techno?
KC: My cousin Kevin first introduced me to **Steve Vai** and **Yngwie**, stuff I'm not at all into. But I was still looking for the heaviness, the darkness, the rawness. I found it first in **Einstuerzende Neubauten** and *Wax Trax* bands, and those bands encouraged me to experiment on my own. Once I moved to NYC and met Crisis, they opened my world of metal up and I was in heaven. Metal is a primal kind of music that allows self-discovery, catharsis and a place to examine the corruption of life. I grew up in a football town, a loner, and music was my weapon.

SLUG: There are plenty of metal bands that you could say are not very enlightened. **Cannibal Corpse** have songs about raping women, Death had homophobic lyrics and black metal bands like **Judas Iscariot** are not shy at all about their racist views. I have several records where I found nasty surprises in the lyric sheets and wondering whether they're serious or not kinda makes me squirm. How do you deal with this?
KC: I'm aware of all those things, of course. Having listened to all sorts of music that had plenty of female singers previous to listening to metal, I found it quite a shock back in 1993 when I found metal to be dominated by men, some of whom sang about politics and apocalypse, but many of whom complained about "the bitch that screwed him over," etc, etc. But I don't find myself drawn to those types of bands, so there are no surprises and I no longer feel the need to rid the earth of them. I figure their own stupidity will limit them in life anyway. And there are so many female-fronted heavy bands these days that it will all balance out eventually. And Crisis is all about the opposite of that, so we are changing the world our way. In our very existence we are a revolution against those types of bands. Simply put, I don't listen to crap.

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EMBRACED - Ancestors Anathema
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EMBRACED - Within
Re-issue release of Embraced's debut album, a mixture of psychedelic extreme death black metal with traces of progressive metal thrown in. Lyrics and music by Embraced.

DERANGED - High On Blood
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NOT of this WORLD

the unicorns

By Chuck Berrett

Canada has always been synonymous with hockey, beer and maple syrup. Now our neighbors to the north are the proud producers of unicorns.

The Unicorns started as two friends (Nicholas Diamond and Alden Ginger) making a part-time hobby of music. As things began to progress in their work together, they decided to take some bold steps and make a serious effort with the band. They then recorded one of the most underrated albums of 2003, Who Will Cut Our Hair When We're Gone? They added a full-time drummer to the lineup and managed to tour with bands like Hot Hot Heat and The Microphones, among others.

Their music is an unexplainable hybrid of bizarre imagery, synth-heavy electronics and slaphappy chanting subdued by lovely melodic vocals. It's not pop, it's not new wave or post-anything. Their songs are what they are. They carry an abnormal weight in subject matter by way of lighthearted bounds through pillow-soft clouds.

I had the chance to talk to Nicholas Diamond when they were waiting to go onstage in Detroit. I asked, "How long have you guys been on tour?"

"Since August of last year, with a couple of breaks in between," he responded over the din of club racket in the background. "Mostly Canada. This is our first U.S. tour."

"So how has your response been here in the U.S.?" I asked.

He paused for a moment and said, "So far, it's been absolutely, mind-blowingly incredible. We've been selling out every night so far. We played Boston on the first night of our U.S. tour and it was sold out; people were turned away. We played a huge private party in New York and that was sold out. And we played in Brooklyn last night in the biggest place we've ever played as headliners and it sold out as well. It's pretty exciting and ... bizarre. I don't know what tonight's going to be like. We're in kind of a crazy, barfly-like place. It's cool, but I don't know what Detroit's like—we never know who's going to come out."

Information on The Unicorns is rather hard to come by. I spent a great deal of time on the Internet and found very few solid facts about them. Even their website, www.the-unicorns.com, was full of misleading madness and fictional stories about the band (but if you have a minute, it's pretty fun). It was a relief to hear that they were willing to have a normal conversation with me.

"So how long have you guys been a band?" I inquired.

"Since July as a three-piece," he responded, "but Alden and I have been playing music on a more leisurely level for about three years. We only started taking it seriously last July when we recorded the album, and started playing out more frequently. We didn't live in the same town for the first two-and-a-half years, so it was a big step when Alden moved from British Columbia to Montreal where Jamie [the new drummer] and I lived."

I was a bit surprised to hear of such quick progress. "Wow, you guys put out that album pretty fast," I said.

"Yeah, we recorded it in June and July and it came out in October. We made it for three hundred dollars, and Alien8 Records paid for all of the manufacturing. We did it in our practice space with our soundman, who's actually on tour with us right now. We had a really good state of mind and we stuck with it."

It was kind of strange to hear how straightforward he was being. I mentioned the fact that I had been to their website and found it to be quite "interesting." So how did they meet and decide to start playing this abstract music? Were they all influenced by the same bands?

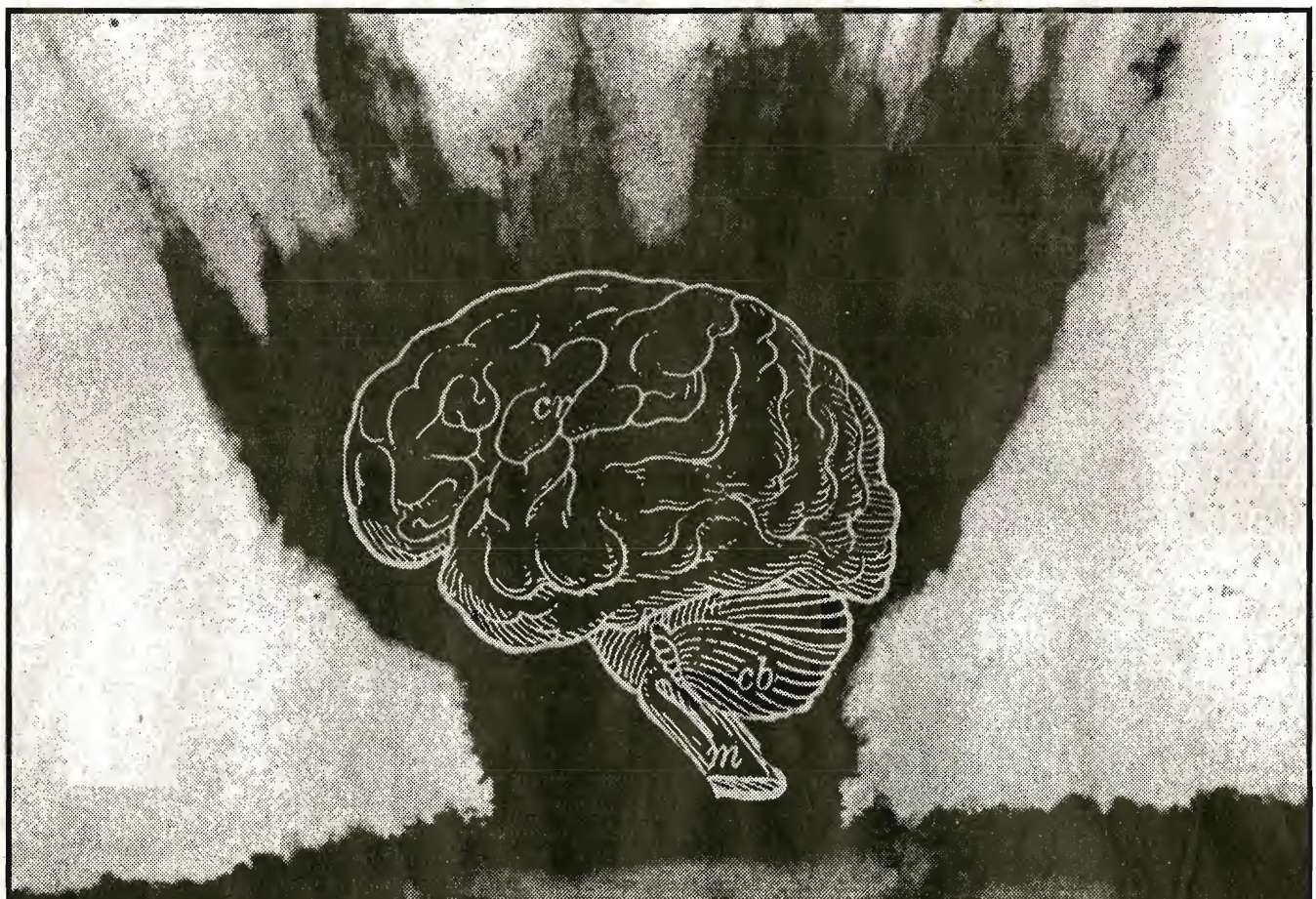
Nicholas answered, "No, we're all influenced by many different things; a wide variety of films, authors and music—all of them different. I've got more of a pop thing, I guess, and Alden has more of a 60s- and 70s-based influence. Our drummer comes from a very jazz and improv-oriented background. I wouldn't say any one band or musician directly influenced me. I went to film school and didn't really consider being in a band that whole time. I think I'm more influenced by who I'm playing with right now."

"Is there any chance you might incorporate your film background with The Unicorns?" I asked.

"Definitely. I want a strong visual element with this band. I don't want that to be the dominating force, but I definitely want it to be a presence," said Nicholas.

The entire record, Who Will Cut Our Hair When We're Gone? is very visual. Both the artwork (which was drawn by Nicolas Diamond) and the lyrics present a wealth of fantasy and colorful themes. Songs about ghosts and the confrontation of death are performed with satirical theatrics.

To categorize this band, as with many bands, would cheapen their music. As human beings, we have a natural mechanisms that makes us file everything into its proper place. I'm sure this instinct will come in handy once we go to war with the machines. But to stifle and limit the interpretation of profound music is a crime, and one which I choose not to commit. So I will let The Unicorns' music speak for itself, and if you walk away confused, then congratulations: At least you're not bored.



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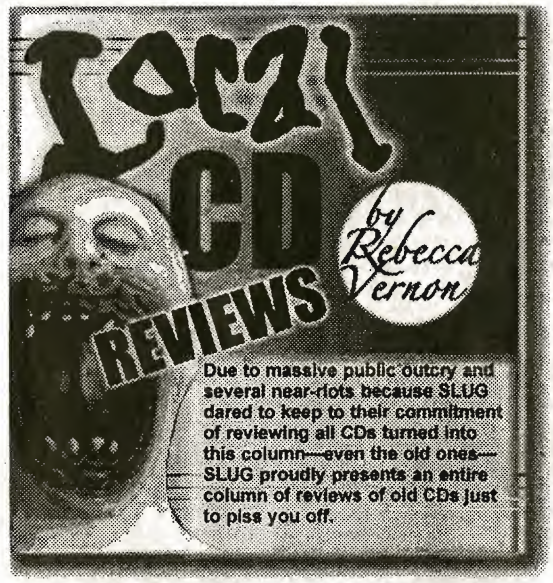

OLDIES ... BUT GOODIES?

NATE MARTIN'S REVIEWS:

Accident Prone, *Self-Titled EP* (2002): During the aftermath of the Blink 182 craze, Accident Prone tried to prove that sophomoric, whiny lyrics and music were here to stay. They failed miserably. **P.S., *The Thought You Forgot* (2001):** Emotional (wimpy), melodic rock drawn out with soothing singing. Sometimes Creedish, sometimes more punk. Beware the "sha-na-nas." **Unfold, *Self-Titled EP*:** With music like mid-early AFI and decently intelligent political lyrics, Unfold blends together an array of 90s punk clichés into a surprisingly tasty dish. **Fallback, *Omed*:** Previously-treaded socio-political commentary set to intricate—but not melodic—hardcore makes Fallback fun (in a violent way), but not necessarily good. I nod my head. **Vertical Skinni, *My Mom Would Say No* (2002):** Sounds like **Primus** with some turntables and more metal. Probably catchy to stoners, impressive even to those sober. **Kevin Allred, *Sick Today* (2000):** Simple, sincere, poetic lyrics set to mellow acoustic guitar. Almost folk, his mix of personal and political subject matter hearkens back to an early, non-slick Dylan. **Mr. Trout, *Fifteen Items or Less* (2003):** Dear Mr. Trout, please let Chris Jones write all of your songs. His brash attitude and catchy tunes would suit you well. Props on the zombie reference, though. **Season of the Spring, *Self-Titled LP*:** Most of this record is quite less than dynamic, but they pull off the catchiness of a melodic grunge offshoot pretty well. **Royce, *I'll Stick With Orange* (2000):** This acoustic northern Utah duo sings straightforward, calm, clever tunes that sound like Paul Simon. Boring yet soothing. **Royce, *Headaches* (2000-2001):** I've never heard of such earnest pleasure from things so mundane than on this album. This one has some vocal effects. **Royce, *The Great Grey* (2003):** Three years since *I'll Stick With Orange* and nothing much, not surprisingly, has changed. Track #1, "We've Been Over This," sums it up pretty well.

REBECCA VERNON'S REVIEWS:

Michael Bourne, *Awake* (2002): Upbeat pop music, kids. Bourne's eager-beaver attitude is simultaneously annoying and cute. Perhaps this explains things: He thanks the "Idiot's Guide to Songwriting" in the liner notes. *jrbourne@msn.com* **The Trademark, *Self-titled demo*:** What a nice surprise. Hard-edged emo with punk breakdowns are delivered soopertight with nary a flaw. Who're you and where'd you come from? *trademarkband @hotmail.com* **Rock Band No. 47, *Self-titled demo*:** Too bad the CD you sent me wasn't burned right. **Enterference, *Self-titled demo*:** Enterference is wobbling on the brink of post-grunge metal greatness. Now if only they could keep a steady beat, sing on key, and lose the China Boy. *www.enterference.com, enterference1@aol.com* **Rigid, *Self-titled*:** For a Black-Sabbath-tinged anger-ridden sludge-metal assault with cool transitions, Rigid has lotsa potential—production and China Boys aside. rigid_online@hotmail.com, http://rigid_online.tripod.com **Rite of Passage, *Self-titled demo*:** Nice, heartfelt, mournful prog-metal with a strong melodic/lyrical feel and great production benefit by unexpected blues flavorings. **Timebomb, *Ghettoblaster* (2003):** Timebomb encompass a furious metal-punk assault with vicious, jabbing bass, but they aren't hardcore. Song titles include "Broken," "Shank/Whiskey," and "Die Alone." *spockyspock43 @yahoo.com* **Head Trip, *A Release Through Love and Hate* (2003):** Release's hair-raising vocal growling is the best part of its heavy rock n' nu-metal combo. Weird movie samples add interest. Good production (Boho). Head Trip probably enjoy watching porn where screaming girls get drawn and quartered by semis. *www.headtrip.org, headtrip@broken.org* **Under the Garage Band, *Locked tight in the Arms of the Past*:** Under's grungey, emotive rock washed with hooky melodies is going in a powerful direction. The primary of few gripes is their off-time drummer. **Wall's End, *Self-titled demo*:** Dark, polished rock that borrows heavily from Seattle and 80s metal—you've heard it before, but Wall's End delivers it better. *www.wallsend.org*

The Crashers, *Self-titled*: The Crashers (now broken up) are soooo cute. And their brand of pop-punk was really good. This debut full-length was recorded by Matt Mateus of Hello Amsterdam, and its big, full, crashing sound complements their upbeat, enthusiastic riffs that has more salt-of-the-earth spunk than most overworked, disillusioned national pop-punk bands can muster. It's as if The Crashers supped closer to the source and motivation of what made punk great in the first place. *www.thecrashers.net, thecrashers@hotmail.com*

Lambertempest, *Follow Your Dreams* (2002): This is a 2-CD release, the second disc being a collection of Lambertempest's earlier material from 1990-1993. The first disc is better and understandably, more mature. It's quite hard to believe they're from Utah—moody, dark acoustic folk with awesome execution and professional production brings to mind Simon & Garfunkel, Cat Stevens and even a bit of America, but far less cheesy. *kokolucia@earthlink.net*

Agents, *The Long Road ... Time's Up* (2003): This is a fantastic hip-hop album. It's definitely one of Utah's few great hip-hop releases (at least, that anyone's turned into SLUG. Hint hint, ya'll). Smooth flow, clever lyrics delivered with defiant confidence, and deep, ultra-heavy beats that infect faster than the Bubonic Plague ... oh yeah. It's that good (note "Definition of a Fool," "Live With Us" and "Micless.") *factskills@yahoo.com*

Christian Jonassen, *I Am Aroused* (2002): Christian Jonassen might just be a musical genius. His Tiny-Tim-like, vulnerable vocals bounce and float over stuttering, off-time guitarwork that is slave to no metronome. Quirky, brilliant lyrics reveal a mopey, pathetic love outlook. Jonassen, some women aren't worth it. Stop listening to her answering machine and move on. (After writing this review, I realized the seven-page letter accompanying it was an endorsement from Bob Moss—see, Bob knows talent when he hears it.) 364-3116.

CORY BURY: I've reviewed several of Bury's albums, but there's five more SLUG has in the wings. Cory's involved with three main personal projects—**Hoth(e), Syzygy and Kqwiet**—but he has also been involved with other projects including **The Blue Door** with Eli Morrisson and Jeremy Smith (unreleased). In the beginning was **Hoth(e)**'s ***Melt* (2000)**, its deep chanting spawned from the primordial ooze, with track titles such as "Shifting Plates" and "Out of the Icy Frozen Lake." ***Twilight and Eclipse*** is a friction between earth and heaven; technology and nature; it's even more sedate and hypnotic than Melt, with otherwordly monotone vocals and demonic female vocal "ooo-ing." ***The Death of Reason (2003)*** is an invitation to hell, a journey to the hereafter—its song titles include "Fiery Depths (Earth's Core)," "3rd Eye (Dominion of the Demons)," and "The Dead Trapped Inside Their Own Skulls." **Syzygy's *Lost Cities* (2002)** is a total 180 from Hoth(e). Synthy, world-music pop with modern life and nature as its theme shimmers with sax, zithers, Spanish guitar, trumpet and jazzy overtones. **Kqwiet's *Kuallaahnlsta* (2002)** is just what its name suggests—mellow and calming, even more than Hoth(e)—and warmer and more human, somehow. One gets the sense that Bury looks at an earth that countless humans pass by, and see things they'll never hope to see. http://hoth.4dw.com, coryjbury@yahoo.com

HOME WRECKERDS: I've reviewed one CD from Paul Compton's prolific label (all the bands are Paul Compton); four more to go. **Parker Sisters** has progressed since their first album, ***Demons in Pop Country* (2003)**. The vocals in the album are a bit shaky, but the dreamy, whimsical and sometimes just plain weird electro-dance-pop is nothing short of fascinating. Paul's voice reminds me strongly of Thom Yorke's. **TechLo's *Solid Ghosts* (2003)** is almost entirely instrumental and is more techno-driven, as the name suggests. My favorite track is ***"Ad Hoc Chopping Block."*** **East Temple's self-titled** album (2002) is sedated, mellow acoustic songs with electronic sounds tossed in here and there. **The Hunkpapas** were the hardest to listen to. The mainstream pop in ***You're in Alice's Cocktail Party* (2002)** sounded ordinary after listening to the other CDs, not to mention less cohesive and together. I sense the talent in Paul screaming to get out—HomeWreckerds is putting out some of the most eclectic stuff locally—and with minimal time and growth, I think that potential will come to full fruition. *www.homewreckerds.com, paul@homewreckerds.com*

CD Releases This Month:
INSATIABLE w/Chris Murray,
Friday, Feb. 20 @ *Albee Square*
& Saturday, Feb. 21 @ *Port O' Call*

UNSOUND MIND Friday, Feb. 20 w/Twinge & Jezus Ridez a Riksha @ *The Ritz*
Saturday, Feb. 21 w/Vomit @ *Burt's*

Having personal experience in and with the DJ culture, there is one name that continues to come up in conversations. Amongst DJs and friends of the house music scene, they have inspired us all to rise up and keep on. So far, they've released over 70 remixes and original tracks on other labels and their own, Generate Music, and have had music placed in two major motion pictures, Sum of All Fears and The Tuxedo. **Deepswing** are a true house legend. Upon their first meeting in '93 and later forming Deepswing in '96, this international DJ/production team of **Eric Wikman** and **James Donaldson (JD)** have since risen to the top of DJ charts and international radio play. With the starting of a new label, Big D Records, and determined to make hit music, they're definitely worth checking out. Currently based in Los Angeles, Calif., they travel constantly and perform all over the world in many countries, such as Australia, New Zealand, Portugal, Italy, Germany, Switzerland, the UK, France, Greece, Sweden, Canada and of course the USA. SLUG Magazine had a chance to catch up with one of the members, Eric Wikman, who is humble, kind, grateful and talented. Here's what he had to say:

SLUG: What got you into music?
EW: Well, I've always been into music. I played guitar since I was young, I wrote songs and tried to get bands together and did all that nonstop. Then I moved to L.A. from New Jersey and went to The Musician's Institute – a music crash-course. Where I decided to stay, I started going clubbing and enjoyed the vibe, so I bought a sequencer. From there, I started putting beats together, mailed them out to label addresses and got picked up and sold my first record in '93. Soon after, I met my partner JD, who was living in the same apartment building. At the time, he was a DJ on a radio show, Mars FM, and we started working together and now we both produce and DJ together.

SLUG: What're some of the highlight achievements of your career?
EW: We started generate music, because basically, like every other label, we could throw out 2,000 pieces of vinyl around the world and hope to get another license on compilations or in other countries. Before traveling outside of the States, I had no idea you could make a living off house music. There's a huge industry around the world—there're larger markets in other countries.

SLUG: What lead you to create Generate Music?
EW: I believe it was learning from experience. Only after you put out records and get a name can you do that, though. Before that, distributors won't really buy your records. Two hundred people call distributors a week and say "We're starting a label"—it's a common occurrence. We are so happy that we have created Generate Music. Our second track, "in the music," was a hit, and with that, Time [major label and distributor] in Italy put our tracks in countries all over the world.

SLUG: What are some of your favorite venues that you've played?
EW: For the last two-and-a-half years, we're in Italy every other weekend. One time we got pulled over by the Italian police and the guys we were with started singing, "I got the love ..." and the police finished the song, "... ah ... in the music." It was so weird; it's on pop radio! Italy, New Zealand, Australia ... and of course, the UK, are some of our favorite places to play. If you check out our DVD, it's us playing in front of 3,000 people in New Zealand.

Deepswing/Jazz Transit/Sunkids—house legends. From L.A. to Italy, the music of the soul provides a way for creative artists to express their passions and at the same time, make a decent living. What beauty lies in the vibe of Deepswing's soulful, disco and jazz-flavored tracks.
On Feb. 7, you can catch Deepswing in a live DJ performance at the W Lounge.
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HEAD phones

by Nick James

Well, we have now entered the Big Grey Monster of winter: February. With so much going on, you won't have any excuses for the seasonal blues. This month we have the honor to have DJ SODIE to add her touch of femininity and writing flair to several of our column reviews. For inquires, e-mail her at www.djsodie.com

Events:
DeepSwing: Feb. 7 @ W Lounge
www.generate-music.com
Mauricio Aviles: Feb. 20 @ Naked
www.nakedmusic.com
Cosm: Feb. 21 @ the Mirage –
info www.cosmbreaks.com
Jamie Lewis: Feb. 21 @ W Lounge
www.jamielewis.ch

—Nick James, nickjames@slugmag.com

DeepSwing
take me to the disco
Generate Music
After the releases "rise up" and "in the music," DeepSwing essentially can't do any wrong. He's one of the hottest production/DJ teams in the house music scene, and this track describes perfectly the sounds of DeepSwing's disco, funk, gospel and R&B flavors. Featuring the soulful voice of house-diva Donna Washington and including a remix from the super-hot sounds of Hardsoul—this album's another hit!!! Give it a spin: www.generate-music.com (check out the DeepSwing interview).

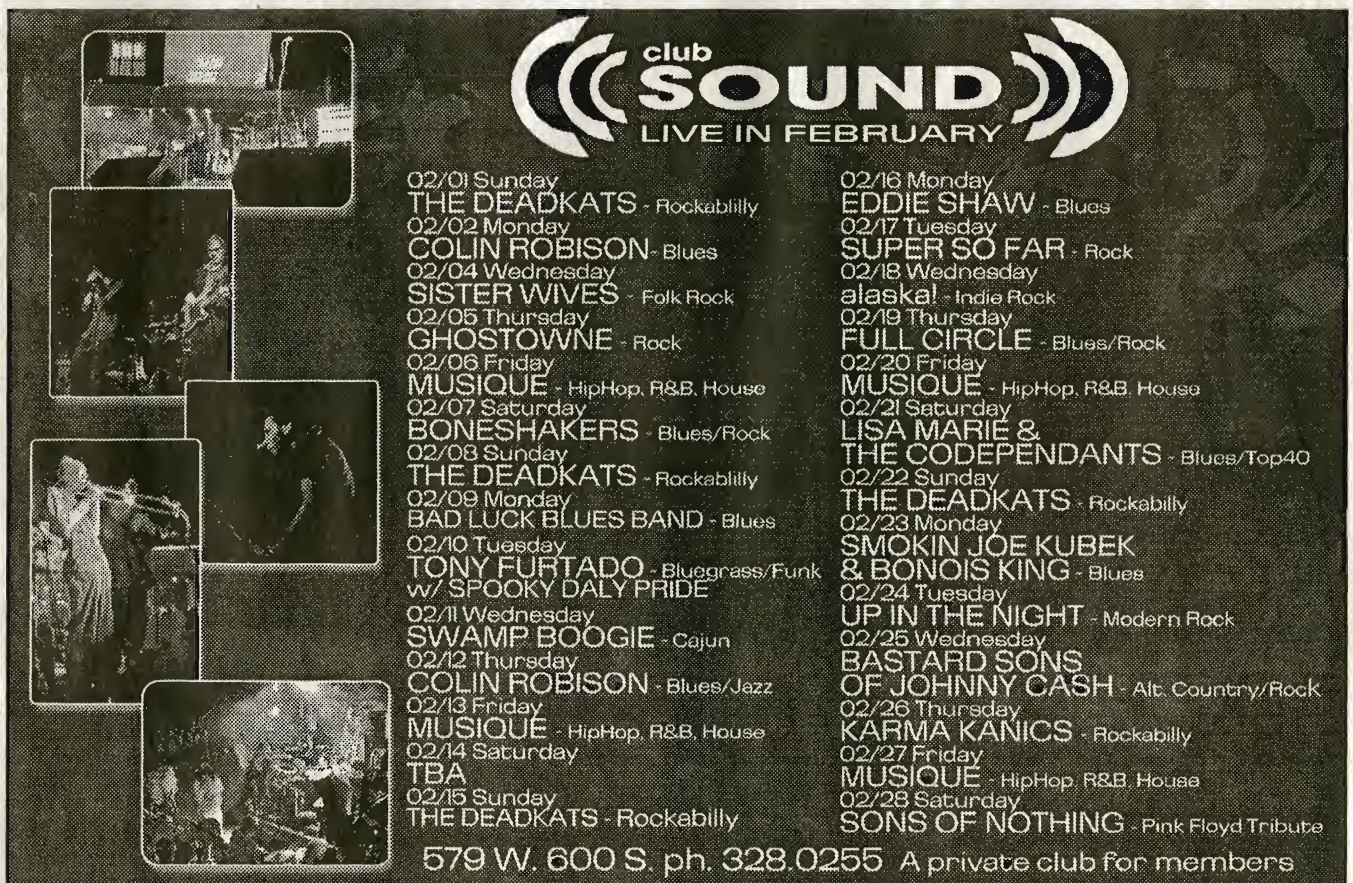
DJ Craze & Juju
On The Money
Cartel
This latest release of the Cartel Label is nothing but quality. Craze's signature scratches, angstful vocals and the classic drivin' basslines of D&B kingpin Juju all combine to deliver a direct and mean message. Is there money to be owed? The dirty bass is felt straight through the fingertips and that "old-skool" essence of jump-up/tech-step reminds me of where it all came from and why it's still here. It's an essential addition to any junglist's DJ bag. Get a copy now or regret it when heard loud. www.djcraze.com —DJ Sodie

Lee Coombs/Drummatic Twins
Tribal Tension
Thrust
Lee Coombs' ability to breakbeat that tasty jump-up vibe proves effective—again.
This latest release with Drummatic Twins, Tribal Tension, blends funky breaks and house with a hint of acid-esque bass lines—all meshing to create a perfect head-bobbing tune. Subtle tribal vocals suggest an "around-the-fire" appeal that makes this ideal for the underground dance scene. Side B includes a straight-up house remix by DJ Buck, which is sure to get an entire club in uproar. It's in stock at local record stores now—grab one while they're hot. www.fingerlickin.co.uk —DJ Sodie

NuBreed Vol. 1
"Primo"/"Backroom Sounds"
deVice Music
Released on deVice – NuBreed Vol. 1 is a funky-ass shakin' EP. With previous releases such as Axwell's "wait a minute" and DJ Pufo's "Mon Amor," this label knows how to work it. It features the works of two fresh UK producers, Primo and Backroom Sounds—if you're down with the sounds of Soulfuric, make sure you're checking this one out. Smooth, jazzy, bumpin' and plain gettin' down—these two primarily instrumental tracks will blend your entire night together. www.soulfuric.com

Rasmus Faber presents
Apollo vs. Melo
"United/Divided"
Farplane Records
The eagerly awaited second release from Rasmus Faber is here! After remixing Dubtribe Sound System's "Autosoul" and the-forever-in-my-bag mix of Junior Jack's "E-Samba," Faber decided to release one of the "best of 2003" tracks from his own label titled "Ever After." This newest release features the same sort of innocence; deep with Latin-vibe and vocals by Apollo. It's "for those who like to get down." www.soulfuric.com

Simon Grey featuring Abby Joyce
"Prophecy"
Purple Music
From the depths of Zurich, we have another charted track released on Purple Music (they brought you Michelle Weeks' "The Light"). Produced by Simon Grey (Knee Deep & Look At You) and featuring the soulful and gospel vocals of male vocalist Abby Joyce, this track is this year's Hardsoul's "Back together." Lively with the sounds of Rhodes, horn stabs and of course, a signature bass, jazz and disco definitely found its way back to the stereo. Purchase @ www.djservice.ch (Feb. 21—DJ Jamie Lewis, of P.M., live @ W Lounge).



Glitter GUTTER Trash

By Ryan Michael Painter rien@davidbowie.com

The Church
Forget Yourself
Spin Art
Once upon a time there was a song called "Under the Milky Way" from a brilliant album called *Starfish*, the band sold a bucket load of records, were a household name and lived happily ever after. Well, that is what the abridged history of rock would tell you. I suppose once MTV stopped showing their videos and the radio stations of the world had grabbed hold of **Nirvana** there wasn't a place for intelligent pop tunes anymore. Flash forward to 2002, the release is called *after everything now this* a masterpiece that in a fair world would have sold another bucket load followed closely in sales by its sister album *parallel universe*. It is not a fair world. I even heard complains from some who found the material to be too mellow. With *forget yourself* an album written as it was recorded even those who missed the subtle brilliance in *after everything...* will find bliss in an album that combines the early rawness of pre-*Starfish* material with the more layered atmospherics of the later albums. "Telepath" is a brilliant example of the interplay between Marty Willson-Piper and Peter Koppes off setting guitars.

Garageland
Last Exit To Garageland
Flying Nun
For better or worse timing can be everything and when New Zealand's Garageland released *Last Exit...* in 1997 it was too late to ride the wave of the **Pixies** and too soon to spearhead the distorted resurrection of indie rock. The press raved, the masses ignored and the album rolled off into obscurity. Expanded from 14 to 22 tracks, none of which have the feel of throw away b-sides or half realized efforts clipped mid flight. If you like your pop a bit helter skelter with a huge dose of wit and schoolboy charm this history lesson is your best bet.

Vaz
Dying To Meet You
GSL
I'm constantly amazed by the amount of sound two guys, a guitar, drum set and a microphone can make. Often I'm also amazed by how bad two guys, a guitar, drum set and a microphone can sound. Yet then comes along the likes of **The Black Keys** with their hammerhead blues and driving rhythm. Enter Vaz a pair off odd characters dressed in armor (presumably Roman and Garbage Can influenced) spouting out lyrics that would make **Jack Black** seem serious to a beautiful racket that sounds like **Morrissey**'s evil twin backed by a pack of amphetamine junkies. There will be those who prefer the progrock goes to indieville antics of Vaz's label mates **Mars Volta** but for my money I'm taking whatever the hell this is. Just don't expect to find me singing "Beware the creature out of his brain. Impatient vulture, cold as a snake. Cheetahs and panthers, false teeth and guts." with a straight face.

Turn Pale
Kill the Lights
What Else?
From the looks of the band I doubt they'd like me to mention the 'g' word so we'll gracefully skip the goth tag (sorry) and move into the late 70's when punk wasn't exactly keeping the world on fire and the likes of **Siouxsie and the Banshees** (always about reinvention), **Bauhaus** and soon after the folks who hung around London's Batcave, or Ireland's art freaks **Virgin Prunes** were stirring up a healthy dose of dissonance. Which isn't to say it is unlistenable (I personally believe that many wonderfully awkward pop tunes came out during this period of noise). Then again I'm not going to go as far as say it will stick in your mouth like a good **Specimen** track. No, instead imagine these fellows as a good opening act that wouldn't have you rushing over for one last look at the t-shirts.

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Top 10 for February 2004

1. Taktical Sekt - Geneticide
2. Milligramme - *Anatomy*
3. CombiChrist - The Joy of Gunz
4. [:s.i.t.d:] - *Stronghold*
5. Pzycho Bitch - *The Day Before*
6. Taktical Sekt - Burn Process
7. Vromb - *Rayons*
8. Hecq - A Dried Youth
9. Venetian Snares - *Chocolate Wheelchair*
10. Converter - *Exit Ritual*

Milligramme
Anatomy
Parametric
5/5

Milligramme introduces us to their *Anatomy* with their first-time release on the Parametric label. The twenty songs and three remixes provide a long-lasting fix for the drum'n'bass, break-beat and tech-notronica (I just made that up) fix. It's not surprising to find this release sharing a label with **Mlada Fronta** and **Mimetic**. Milligramme is unique in the same way Mlada Fronta is teetering between rhythm-noise and IDM. *Anatomy* is incredibly catchy and addictive with its "Pancreas," "Muscles," and "Urethra." I always love an artist that can successfully pull off a concept album like *Anatomy*. Even the packaging provides dotted lines for a make-it-yourself medicine box. Milligramme's Anatomy has been the perfect prescription for getting me out of this winter yuck.

Manufactura
Precognitive Dissonance
Hive Records
4/5

Precognitive Dissonance takes us into the darker side of Manufactura's **KarloZ M.** The second album of the Columbian artist starts with the criminal sound of "Can't rape the willing," with sampled screams and a snuff film kind of feeling. *PD* continues on this dark path shifting between droning deep emotional songs and distorted danceable rhythms. *Regression*, the first album of Manufactura, and number 3 on my top 10 of 2002 was more solid with heavy beats and less emotional dancefloor grooves than on this latest release. Distorted vocals on "Stoned to Death" was not expected, but in the end became one of my favorite aspects of this 8th release for Hive Records. "Sweet Flesh" is another treat with guests **Broken Fabiola** and **Notime** from Auricle Media. **Aghast View** also makes an appearance with their aggro remix of "Blind, Deaf & Mute." The most unforgettable is "Pain Provider" - a catchy track for the lovers of the distorted dancefloor sounds. Kudos goes out to the incredible mastering of this album from the former Modus Operandi writer and **Lexincrypt** main man, J. Cameron.

Totakeke
Lament
Frozen Empire Media
5/5

Totakeke has become a new flavor for my aural sweet tooth. **Frank Mokros** of **Synth-Etik** and **Ativ** has embarked on another rhythmic journey with Totakeke. Exploration of rhythms, melodies and soundscapes mold a strong bond between deep atmospheres and funky snares. Five long tracks have a hypnotizing effect with flowing vibrations and random beeping that will perk your cat/dogs ears. This is an exciting release for Frozen Empire Media - It has remained number one on the top 10 FEM mailorder list for several weeks now. The remixes of "Lament" from **Klangstabil** and **Imminent** couldn't be more fitting for this release. *Lament* is perfect for the active listener or for the subconscious dreamers soundtrack.

Tactical Sekt
Geneticide
Noitekk
5/5

Only about a month ago did I discover the Gods called Tactical Sekt. Why didn't anybody tell me about them sooner?! These boys have become my recent obsession for the noise, crunch and distortion that I crave. Anthony from **Asian Faction** and some other guy named Beam bring together a sound that can only be described as the love child of **Suicide Commando** and **Hocico**. The heavily distorted vocals and rhythms, crashing snares, dark sampling and twelve tracks of pure EBM bliss are reason enough to check these guys out. In the past month, I have fixated on "Left for dead," "useless," "cold victim," "genetic distrust" and - well actually the whole album has been an obsession. What's more, the Tactical Sekt website hints at a US tour later in the year.

WRITTEN IN BLOOD:

HARD MUSIC FOR A HARD WORLD

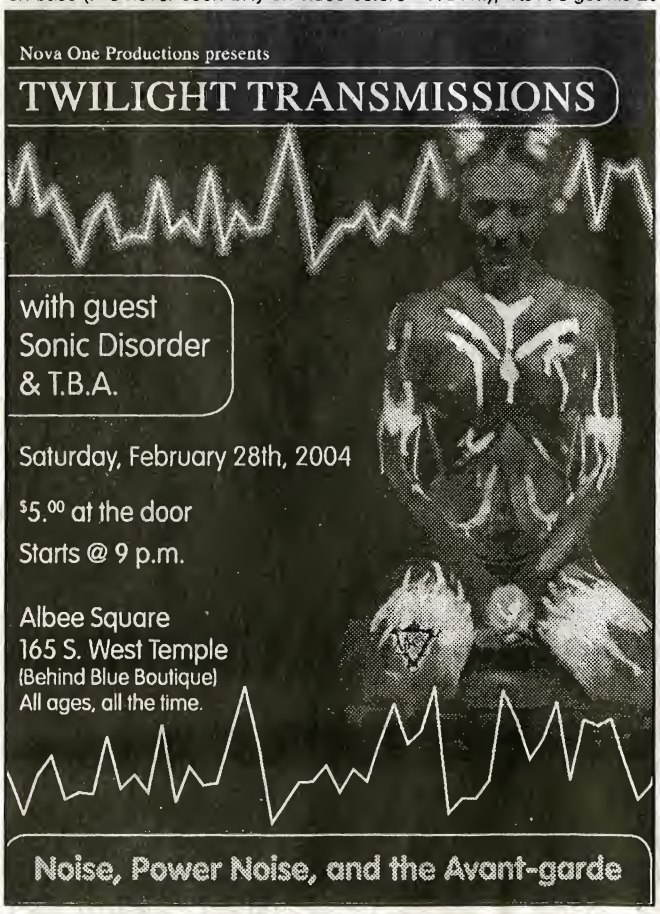
SHAXWIB-WIBLOOD2004@MAILBLOCKS.COM

BY JOHN FORGASH

FAVORED NATIONS : I was in guitar player's heaven this past week while viewing the 2 DVD set by **Steve Vai**, *Live At The Astoria London*. Disc 1 starts off with a quick round of fan interviews, then blasts right into the show's opener. My goose-bumps were locked in, but at the same time I was perplexed by the weird mask Vai bounded onto the stage wearing. I soon discovered the first song of the show was "Shyboy" (with Billy Sheehan on bass and vocals), which explained the use of the mask. As the mask was taken off, revealing Steve's face, I was a little unsettled by the striking resemblance between Steve and Will from the t.v. show "Will and Grace". I swear, Vai looks just like a long-haired Will. I was waiting for a special guest appearance by Debra Messing (Grace) - never happened. Still, I've never seen Steve Vai and Eric McCormack (Will) in the same place at the same time.

This really is an awesome DVD set. Steve focused on his skills and natural abilities as a guitar player, with the bulk of the songs from the DVD featuring instrumentals, rather than spending undue amounts of time on his songs with vocals. I actually watched this over a span of a few days, but if I remember correctly, only 4 songs out of 22 from the performance have vocals. Steve is a guitar player's guitarist. There might be better out there at the finer techniques, but Vai knows his stuff. In addition to his skills as a guitarist, Steve is also a gadget man. He's got more stomp boxes and signal processors up on stage than I could figure out how to use in a lifetime - and don't get me started on his tremolo bar mastery. When you package everything together that Steve is as a guitarist, there's no one out there like him. He's a little flamboyant and eccentric, but that's just the showman in him coming out. Another of Steve's many talents is his knack for putting an incredible band together. Besides Billy Sheehan on bass (I've never seen Billy on video before - WOW!!), Steve's got his 25 year old protoge Dave Weiner playing back-up guitar. Drummer Virgil Donati pulls off the most amazing drum solo I've ever seen at the end of "Incantation". Virgil does things to the drum set I wouldn't think were even legal, let alone possible. Classically trained pianist (and every bit as good on guitar) Tony Macalpine (one of my top 2 or 3 favorite guitarists) was brought into the band to play guitar and keyboards. Many of the high-points of the DVD include Vai and Macalpine or Vai and Sheehan trading solos. At one point, Vai and Macalpine even play with each other's whammy [illegible] do I have to explain everything to you non-guitar players to keep this review from spiraling straight into the gutter? A whammy bar is another name for a tremolo (gives the guitar player the ability to change the pitch of a note on a non-fixed bridge.) Each member of this band is great, but they all excel at making Steve look even better on guitar than he would other-wise.

Disc 2 includes all of the behind-the-scenes, rehearsal and backstage footage that you would expect. There are also interviews with Dave, Billy and Virgil, but never really anything from Steve, which I found odd. Oh well, Steve is given ample time to speak through his music, or, through one of his guitar pickups on one occasion during the show.



MORIBUND : I've never really been into black metal, so it would go without saying, I have absolutely no idea the appeal of the Norwegian black metal scene - muddy guitars, indiscernible vocals, limited production, etc. If I ever had to interview a band of this ilk, I'm sure an answer to one of my questions would be, "No really, it's supposed to sound that way.". Just when you think Norway is a sufficient distance to be the home of such debauchery, along comes the San Francisco based "band" **Leviathan** with "their" second offering *The Tenth Sub Level Of Suicide*. The music of Leviathan is actually the work of one unhallowed being that goes by the name of Wrest. For what this music is, it's not too bad. Wrest keeps the tempos varied from blastbeats to plodding sludge, and even though it sounds like someone spent tens of dollars to record the release, the various components of the music come across to the listener without sounding jumbled and sloppy.

OLYMPIC : Poland's **Behemoth** will be a band to watch out for later in 2004 with their full-length follow up to *Zos Kia Cultus - Here And Beyond*. Until then, the EP *Conjuration* has been released to hold you over, that is, if you can find it. According to the label, the North American release of the EP was limited to 2000 copies. *Conjuration* features 3 studio tracks and 7 live tracks. The first studio track of the release is "Conjuration Ov Sleep Daemons", an extra track from the *Zos Kis Cultus* sessions. The next 2 tracks are covers - an unusual choice for this band "Wish" from Nine Inch Nails and Venom's "Welcome To Hell". The live tracks were recorded at the Mystic Festival in 2001

METAL BLADE : Speaking of Behemoth and Poland.... Ex-Behemoth bass player has joined Poland's **Vader**, which is releasing the EP *Blood*, featuring 6 new songs from the band. The North American release of *Blood* also includes the 10 song 2001 EP *Reign Forever World*. Stylistically, the studio tracks from the two EPs are similar, but the newer tracks show a definite maturity. Where the main focus in the past was speed, Vader has made further strides in tempering their speed with slower, more deliberate song writing. Reign Forever World contains 3 studio tracks, covers from Destruction (Total Desaster), Judas Priest (Rapid Fire) and Mayhem (Freezing Moon), 2 live tracks and 2 tracks from the *Litany* sessions.

ROOT OF ALL EVIL : The debut from New York's **Havochate** was originally recorded in 2001. Later, with the help of James Murphy (Disincarnate, Testament, Death), the band re-mixed and re-worked the music for the late summer 2003 re-release of *This Violent Earth*. This is total late 80's retro thrash. Think of mix between Overkill and Metal Church with a touch of Testament. The production is pretty good for the most part. The guitars are powerful, and the vocals have an in-your-face David Wayne (Metal Church) quality. The only thing is the drums are a little on the thin side for this style of music. Although I lived thrash and loved thrash back in the late 80's and early 90's, it's hard for me to get overly excited about this style of music these days.

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gallery•stroll

You're stuck inside, the air quality is horrific, you're broke—what to do, what to do?! Well, if you have to ask, then you are one of the few that has not caught on to Gallery Stroll. Gallery Stroll is held the third Friday of every month when the local art galleries stay open later than usual to host receptions for artists and give the general public a chance to view the new shows. Gallery Stroll hours are usually from 6p.m. to 9p.m. and February's stroll takes place on Feb. 20.

At the **Forum Gallery**, located at 511 West 200 South, on the main floor of the **Bridge Space apartments**, you will find artists **Gill Huff** and **Travis Zariwny**. It's no random act that these two gentlemen are showcasing their work together—they have been working in the same field as production designers and painters for years. This new venture together celebrates their personal work as artists. Gill has been fine-tuning his artistic talent for 20 years here in Utah. You may recognize his work from the mural in **Dimwoody Park** next to **Caffe Molise**. Travis Zariwny is a wonderful complement to Gill Hurst's work. He works primarily in latex. Together, their work invokes what Gill calls a "complementative visual vocabulary." This show opens Gallery Stroll evening February 20 and runs until March 10. The opening reception will run from 6p.m. to 9p.m.

Art Access is located at 339 West Pierpont Avenue in the heart of the Salt Lake Artspace. Art Access consist of a front gallery and a back gallery known as Art Access II. The front gallery will play host to local artist **Kent Miles** and his exhibit titled ***Children of the Muse***. In this exhibit, Kent Miles explores the journey artists have taken to explore their artistic talents. Kent combines the interviews from the artist with his own conclusions, and a black-and-white portrait of the artist completes this intriguing show. **Linnie Brown**'s new show, titled ***Endangered Species***, features her work in **mixed media** and **panels** and will be on display in the Art Access II space.

The Salt Lake Arts Center Gallery, located on 20 South West Temple, has been working on a project titled ***Crossroads: The Pursuit of Identity in Salt Lake City***. The show opened Jan. 10 and runs through March 14. In conjunction with the Crossroads theme, the street-level gallery features work by local teens in a show titled ***A Teen Response to Life in Salt Lake City***. The Main Level Gallery will display recent photographs by Lauren Greenfield in her show ***Fast Forward: Growing Up in the Shadow of Hollywood***.

Finch Lane, a.k.a. the **Art Barn**, is located at 54 Finch Lane by **Reservoir Park** on 1300 East and South Temple. This Gallery has been a staple in the art community for years and I always enjoy seeing shows here. Unfortunately, this month, the show will open one week late to make Gallery Stroll, but for all of you with conflicting schedules, this might be your chance to check out art this month. The **black-and-white photography** of **Shawn Harris** and the **mixed media** work of **John O'Connell** will open with an artist reception on Feb. 27. Shawn describes his work as "a collection of images that deal with interactions with nature, natural processes and how people control, neglect, celebrate and internalize it." John O'Connell will exhibit both his large-scale paintings and several small works on paper. The opening reception on February will run from 6p.m. to 8p.m. and the show will stay on display until April 9.

*A tip for this month's Gallery Stroll: Mikado on 67 West 100 South will offer you a 25 percent discount if you come in on Gallery Stroll night and mention that you have been strolling.

Live, love and support local art!!!

—Mariah Mann, mariahm@worldstride.com

Books ALOUD

Lines in the Sand: New Writings on War and Peace
Edited by Hoffman and Lassiter
The Disinformation Company
Reviewed by Nate

Lines in the Sand is a collection of short stories and poems by a number of authors who felt inspired by the United State's invasion of Iraq. The pieces' subject matter ranges from wars today all the way back to the Crusades. Many of the writers seem to share a similar style: none too outrageous, simple, using almost sage language, all describing situations that illustrate the fact that war sucks, especially for innocent bystanders and even more so for kids. Although all of the authors are striving to make a difference and offer interesting insights, it's about the sixth story told from the perspective of a child in a hospital bed in a war-torn country that gets kind of tiresome. Possibly a more diverse pool of writers (some who aren't hippies) may have helped stir this book up a bit, but I'm sure there are plenty of people out there who will enjoy it just how it is. If nothing else, this book will remind anyone who has forgotten that there is more happening in wars than what you see on CNN. All of the royalties and profits from this book will be donated to the United Nations International Children's Emergency Fund (UNICEF).

Thank You for Your Continued Interest
By Rich Mackin
Gorsky Press
Reviewed by seven5zeroryan

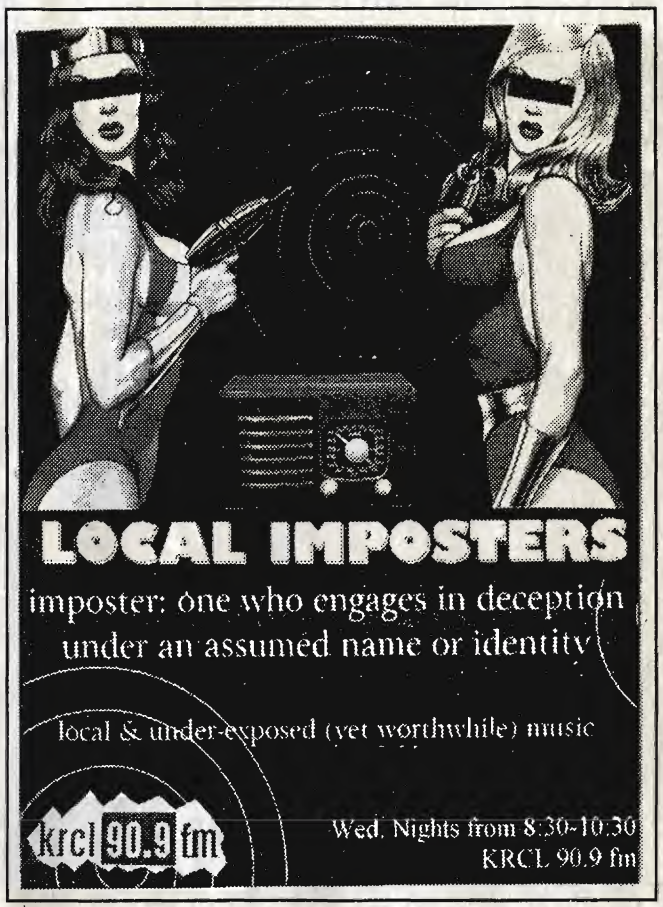
I love when writers use absolutely childish humor to make intelligent social commentary. In *Thank You for Your Continued Interest*, Rich Mackin has assembled a collection of letters and pleas he has written to the numerous oligopolies of America, ranging from clever haikus to accusations of child labor practices. What is most surprising about these letters (which are pretty funny all by themselves) is the fact that the huge faceless companies usually actually write back! Sure, most of the time the companies' replies are a boring form letter, but in several instances, they attempt to address Mackin's outlandish requests and give him coupons for the merchandise he complained about. It is the companies' indifference and brute lack of personality that lies at the center of the commentary for Mackin's book. I enjoyed the fact that Mr. Mackin never makes direct commentary himself and simply presents the evidence to the reader, all in a deliciously funny package.

50 Things You're Not Supposed to Know
By Russ Kick
The Disinformation Company Ltd.
Reviewed by Christopher Steffen

Have you ever wanted to join the ranks of nationwide conspiracy theorists, but didn't want to do any heavy reading? I think this is the premiseTheDisinformation Company Ltd. went for when they released Russ Kick's *50 Things You're Not Supposed to Know*. Though some of the facts don't live up to the "you're-not-supposed-to-know" status, a good 30 of them do. The book, about the size of a CD, highlights 50 underground, volatile facts and provides short chapters packed with supporting evidence. Kick also includes a list of references and sources. Not-supposed-to-know facts include:

- Two atomic bombs were accidentally dropped on North Carolina
- World War III almost started in 1995
- The police aren't legally obligated to protect you

The book's only weakness (aside from the not-supposed-to-know-conspiracy angle) is that the writer's tone becomes sloppy in parts when he seems to ... well ... overexert himself in trying to "relate" to his audience (see uses of the word "dude" and loose clichés). *50 Things* could make a good gift (priced at $9.95) for the lead singer of a political band who needs to quick-reference some content for lyrics. It is worth skimming next time you are dawdling in a bookstore.



Thia

In Salt Lake City, the name Thia has become synonymous with high-class, high-energy performances, savvy business practices, and dedication, commitment and professionalism. Since 1989, Thia has been wowing us with her dancing, costumes and exuberance.

Raised in New York, Thia was exposed to various ethnic cultures and art. She was mesmerized by the exquisite movements of danse orientale the moment she saw it. "It was the most beautiful dance I have ever seen a woman perform. It seemed to reflect the essence of femininity."

Thia began solo performances 15 years ago at the Grecian Gardens in Salt Lake City, where she danced sometimes two and three times a week. "I really cut my teeth at the Grecian," she explained. "I had to come up with a variety of shows because often my audience was made up of the same people."

Thia's 10-year teaching career began with Community Education, and it soon became clear to her that this was her life's work. Today, as a full-time teacher and performer, she owns The Egyptian Studio, with 100 students and a beautiful new space in which to teach and sell the fabulous costumes she brings back from her annual trips to Egypt and Turkey.

Never taking her talent for granted, Thia has studied with many American Middle Eastern dancers and several teachers in Turkey and Egypt. She has been most influenced in her own dancing by Delilah, Suzanna del Vecchio, Alexandra King and Verda Serene. Her unique style of goddess-like veil work, precision shimmies, precise zill work and deadly Turkish drops has become known as "American Cabaret." This composite of dance styles has emerged from bits and pieces of stage dancing that Thia observed during her trips to Lebanon, Turkey and Egypt. "American Cabaret is a melting together of Middle Eastern dance forms to create an aesthetically pleasing style for Americans," she explains. With her American Cabaret style, Thia performs and teaches workshops throughout the United States, and has also performed professionally in Germany, Turkey and Greece. In 2000, she won the prestigious Headliner Belly Dancer of the Year award.

The Utah Middle Eastern Dance community knows and loves Thia. Her latest gift to the our Middle Eastern Dance community is the Spring Belly Dance Festival, Saturday, March 6 at the Utah State Fairgrounds. Thia's events are well organized, colorful and most of all, fun. "If it isn't fun, don't do it," she laughs. Fun being the optimal word, Thia has created a variety of venues such as the upcoming Hadia workshop and show in June, the hilarious Halloween Show in October, and the ongoing open dance night at the Grecian Gardens.

Thia is truly motivated and deeply moved by the effort of the women and men in this dance community who work so hard to perfect this lovely art form in its myriad styles. Middle Eastern dance is her passion and her life, and we across the Wasatch Front are the recipients of her drive. See her perform at her own event, Spring Fest, on March 6 at the Utah State Fairgrounds. For more info., call 801.266.0473 or 801.466.2808

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WASTED LIFE

Dave Barratt - dave@slugmag.com

When the U.S. backs Iraq in the 1980s when it used weapons of mass destruction, but takes over Iraq when it no longer has them, something's wrong. When TV news anchors perpetually refer to soldiers in Iraq "fighting the terrorists" even though there's no evidence Saddam Hussein ever had anything to do with Osama bin Laden, something's wrong. When the FBI targets anti-war and anti-globalization activists for surveillance but not right-wing freaks like the KKK or the "pro-life" movement, something's wrong (after all, it's not anarchists who've murdered people and bombed federal buildings).

Those are just a few examples that the government is not to be trusted and it's propaganda arm, the mainstream media, lies through its fucking teeth. Fortunately, there is a growing movement of independent newspapers and websites aimed at countering TV news' goose-stepping for Bush. **Infoshop** covers everything from alternative news to activist resources, religion, terrorism and everything in between. Fill your head with something other than laundry detergent commercials and visit www.infoshop.org

MINOR THREAT
DC Space/Buff Hall/9:30 Club
DVD

While hip motherfuckers with black fingernails and star tattoos debate "post-whatever" vs. "screamo-violence" as the next big thing to be cooler-than-thou over, there are outcasts out there making the music they want to hear without giving a fuck what anyone else will think about it. **Minor Threat** was one of those bands, and as a consequence their music cuts across time and trends, sounding as pure and unpretentious now as it did almost 25 years ago when they formed. This DVD includes the *9:30 Club* show that *Dischord* released on VHS several years ago, as well as the *Unheard Music Festival* show from 1980, the *Buff Hall* show from 1982 and a short but entertaining interview with **Ian MacKaye**. The sound and video quality represent Minor Threat perfectly, and the DVD also includes a booklet with lyrics, photos and flyers. As expected from every Dischord release, the DVD is professional without being commercial. 25 years from now people will still be listening to Minor Threat. Will they still be listening to Thursday, From Autumn to Ashes or Give Up the Ghost? Don't bet the farm on it. (Dischord Records, 3819 Beecher St. NW, Washington DC, 20007, or www.dischord.com)

A New Motiv for No Motiv

By Carly Fetzer

"Salt Lake City is our favorite place to play," says **Jeff Hershey**, bassist of Oxnard, Calif.'s metallic emo quartet **No Motiv**. Yeah, yeah, we've heard that one before.

"We don't want to be labeled as a pop-punk band, or an emo band. We just want to be who we are." Yeah Jeff, we've heard that one too. Nobody wants to be labeled, especially when their new record just came out and they're trying to convince all the critics and the consumers that their music is something different, versatile and not able to be labeled.

So what makes me believe Jeff when he says, "The approach when we did this record was, O.K., fuck everybody, we don't care"? What makes me feel that there's more blood, sweat and fear behind ***Daylight Breaking*** than most bands will excrete in their entire careers?

"When we were writing songs in our practice room, it was pretty nocturnal; there were no windows. We never had any idea what time it was. And we'd record demos in there and work and write and practice until we were done. And we'd come out of the space and the sun would be coming up. Every day, no matter what time we went in, we'd come out and daylight would just be breaking," says Jeff, explaining the story behind the record's title. "We recorded and produced all the songs on the record ourselves. We just wanted this album to be totally us."

After 2001's ***Diagram For Healing***, which Jeff refers to as "a pop explosion," the band turned inward, focused and set out to write a record that truly represented them. "That record, given the right press, could've been really huge, but I'm kind of glad it wasn't. Even back then, I don't think it was the direction that the band wanted to go. But now, we just want to do our own thing, whether we sell two records or two million records. A record's forever, and this is a record that we will always be able to look back on and be proud of. A lot of bands from the '80s and stuff, they look back on their careers now and they laugh. They're embarrassed because they were just selling out and conforming to a sound that wasn't really theirs, and that's how scenes crumble. Your music is your art and it should be something that's taken seriously, as something that will last forever."

When I asked Jeff the ambiguous and vague question, "What matters?" he responded honestly and sincerely: "I'm not going to say happiness, cause that's a pretty generalized answer. What really matters to me is the music. And it matters more than anything. That's the only way that the four of us can express ourselves' we're not good in any other way. But it's not only creating music, it's listening to music. That's all I do. I'm a fan of music first. I'm not afraid to get an autograph. I don't care."

So Jeff says he (and the rest of No Motiv) really care about the music, and for once, I believe them.

SALT LAKE SHOWS SOME SKIN:

OUR FIRST TATTOO CONVENTION COMES TO TOWN

BY JENNIFER NIELSEN

Image courtesy of Alexander Hinton of Goodtimes Tattoo SLC, UT. Original in Black & White. www.alexhinton.com

For many individuals living within God-drawn boundaries known as the Utah state lines, Salt Lake City serves as a sanctuary from an otherwise by-The-Book society. Many members of SLC's most apparent subcultures *do* abide by a sort of writing, though—that of ink on flesh. With the continual acceptance of underground movements by the mainstream and the steadfast dedication of the people who began them, you can spot tattooed youth anywhere from Sage's Cafe and *Albee Sq* to the mall and McDonald's. One fact remains, though, whether you view tattoos as a lifelong symbol of dedication to a movement or a hip fashion statement that will make the girls at East High swoon, the caliber of tattoo artists in SLC rivals that of any major city in the world. That is why, on Feb. 27, 28 and 29, Salt Lake City will be hosting its first ever tattoo convention, and it will be a convention of truly grand proportions.

Put together by **Lost Art Tattoo Studio**, this year's convention ain't gonna be no wallflower amongst the dozens of annual international tattoo conventions.

"Usually tattoo conventions are held in hotels near airports and you have to take cab rides to get into town. This one will be convenient to artists. They'll get to walk around and check out downtown," says CJ Starky of Lost Art Studio. "Ten years ago, this probably wouldn't have worked. People weren't getting sleeves and backpieces—there wasn't the quality. But at this convention there will be eight international booths from four different continents. We've been planning for a year now for this and the time is right. Lots of good shops are thriving."

Salt Lake has indeed turned into an ideal city to hold a tattoo convention "The artists here are world class and the tattooed public get work on a large scale that rivals many cities considered hubs of tattooing," says Keet D'Arms, tattoo artist at Lost Art Studio. "This will be a fantastic opportunity for Salt Lake City to show both the quantity and quality of work that comes out of here, as well as a chance to collect pieces from artists who are recognized around the world for the excellence of their tattooing. The floor will be open to the public, but since it is an adult environment, it would be advantageous to make child care plans for the day(s) you plan to attend," he adds. You have to be 18 to get tattooed, but if you're younger, you're still allowed to hang out inside where all the excitement will be.

"THIS WILL BE A FANTASTIC OPPORTUNITY FOR SALT LAKE CITY TO SHOW BOTH THE QUANTITY AND QUALITY OF WORK THAT COMES OUT OF HERE. AS WELL AS A CHANCE TO COLLECT PIECES FROM ARTISTS WHO ARE RECOGNIZED AROUND THE WORLD..."

-KEET D'ARMS OF LOST ART STUDIO

Nate Drew, tattoo artist at Lost Art Studio, told me there will be tons o' entertainment. "Some tattoo artists don't like working to loud music, so there will be some quieter bands in the evenings, like **The Rodeo Boys** and **Voodoo Organist**. It's not all ironed out—there might be some sideshow entertainers. We've talked to local venues like *Monk's* that will be showcasing bands. There's stuff to look at, too. Shops will have T-shirts with their logos for sale. Artists will have original small paintings or prints. **Trixie Roth** (Ed's widow) will have **Rat Fink** merchandise. **Willie Fisher** is a pin-striper from New Mexico, and he'll have hand-painted signs." **Dan Rock, *The End Records*, Fine Art Cloning, The Heavy Metal Shop, H2Ocean** and **Living in Skin Clothing** will all have products for sale.

Keet is quick to point out the numerous positive points of the convention: "You're getting the opportunity to get high-end work from well-respected professionals. There are artists attending the show from cultures that birthed tattooing as we know it today. **Keone Nunes** (Hawaii) will be hand-tattooing in traditional Polynesian style. From Malaysia, the **Borneo Headhunters** will be conducting one of the oldest and most respected forms of tattoo. Artists from Japan and Europe will be offering styles you would normally need a passport and plane ticket to acquire. This will be **Sabado**'s (Japan) first time in America in years [six, to be exact]. He does Western twists on traditional Japanese tattoos." He might bring ***Tattoo Burst***, a Japanese art/tattoo magazine. Also from Japan will be **Eccentric Tattoo**, **King Kong Tattoo** and **Tattoo.Church**. Coming from Europe are **0815 Tattoo** (Germany), **Spike's** (UK), and **Shad**, a Belgian who's known for "traditional Japanese. He's well respected by the Japanese," says Nate. **Ethno Tattoo Studio** (Switzerland) will have **Bit** and **Klaus**. Klaus Fuhrmann (originally from Austria) started the Vienna School of Tattooing and tattooed **Filip Leu**'s back." Other international artists are **Running**

CONTINUED ON PAGE 30

DANZIG
SPEEDWAY CAFE
SLUG

SLUG
Cheap Trick
Cheap Trick
Dandy Warhols
WHO IS THIS MAN?
Salt Lake Under Ground
"WAR SUCKS."
SLAYER

CONTINUED FROM PAGE 27

Bear and **Ivan Szazi** (Brazil). "Ivan is originally from Europe and now lives in Brazil, where he works with master tattooist Mauricio in Sal Paulo," Nate explains.

Keet anticipates this event will "be an awesome cultural exchange, as well as a chance for Utahns to dispel some of the myths about our restrictive social climate. The staff will have people lined up to help translate. Be aware of cultural differences—every little bit of respect goes a long way and it is up to us to make our visitors as comfortable as we can." And I think we can all agree when Keet says, "A tattoo convention is about having fun. It is a celebration of body art and a place to feel free to express yourself without being judged for the art you wear."

The list of international artists alone could cause a continental shift. But what if you're not feeling quite as over-the-seas adventurous? There are more than enough artists and shops coming from around the states, including **Brave New World, Jeff Whitehead; Judy Parker, Lit Fuse** (Washington); **Lotus Tattoo** (New York); **Megan Hoogland, Red Dragon** (Virginia); **Sacred Center Tattoo** (Nevada); **Timothy Hoyer** and **Tony Olivas**. There's a list on *www.slctattoo.com* that names other artists and gives links for contact. Or you can call Lost Art Studio at 801-537-7878.

Jennifer Billig (Oregon) has been tattooing for almost 12 years. Having not been to SLC since '98, she's excited to come back. She states that conventions "give people the chance to observe and get tattooed by artists they wouldn't normally have access to, and if you like people-watching, there's no better place to be!" That's what I say. Her favorite tattoo subjects are "botanical imagery, art nouveau-influenced designs" and a "variety of everything else so I'm not doing the same thing everyday." Some of you might remember **Kate Hellenbrand**. She once worked with **Sailor Jerry** and lived in Salt Lake City until 15 years ago. Now living in New York, she'll be attending, too.

If you want to get a tattoo done during the convention, it's a good idea to plan ahead. "Many artists will have appointments booked before the convention begins, so if you plan to get a piece from someone specifically, it would be a good idea to get in touch with that person in advance," says Keet. "To approach someone about getting an appointment during the show, get in contact with that person as soon as possible on Friday to see what their availability is.

"More likely than not, the artist will require a deposit in order to hold a time for you. It is always a good idea to ask how much money to bring as to avoid any misunderstandings. Nobody accepts checks for tattoos, so bring plenty of good ol' American cash."

He finishes, "Remember that these artists are traveling to you, and it is wise not to bargain hunt. This isn't about getting the cheapest tattoo, but rather it's about an investment in yourself. You'll have the tattoo longer than you remember how much it cost." Keet is diligent about securing the success of Salt Lake's first tattoo convention.

Image courtesy of Rich Dohoney of the Big Deluxe Tattoo SLC, UT. Original in color. www.bigdeluxetattoo.com

If you want to keep things close to home, you'll have a good choice with **ASI, Good Times, Tattootlan** and **Big Deluxe**. Big Deluxe will be on site, rotating all of their local artists and some from San Diego. Rich Dohoney (owner/artist) is hoping that if all goes well, they'll have a guest artist at their booth. It's all a surprise, so stop by for custom work to be dazzled. **Koi Piercing Studio** will be there for piercing/cleaning needs and may bring a special exhibit showcasing owner Curt Warren's traditional and antique jewelry collection.

What if you just want to display the quality of tattoos you already have? You can enter in a contest for Best Sleeve, Best Full Back, Best Small Tattoo, Best Color, Best Black & Grey or any other of many categories. There's a complete list of each division during Saturday or Sunday on the website. CJ (Lost Art Stdio) agreed with me that it's sort of like an easy beauty pageant, because you show off your stuff to a panel of judges who will be sitting onstage. Then you can parade around to everyone watching. Keet further outlined the show: "Contestants pay a basic entry fee and sign up for the category their work fits in. When that particular category is announced, you line up close to the stage and wait for your name or number to be called. It's best to show the entered piece to the crowd first, then to the judges. The tattoo will be examined closely, then the next person is called. Trophies are distributed to the lucky winners; then it's on to the next category!"

He adds, "Judges are looking for healed & settled work. You shouldn't enter a contest with a tattoo that is in the process of healing, or freshly done, unless it is the "Tattoo of the Day" competition." Further, "If you win a trophy, it is considered bad luck not to give the award to the artist that did it. After all, you get to keep the tattoo—the artist only gets a photograph." Sponsors like **Jagermeister** and **Vans** donated product for contest prizes and other giveaways.

I've been to a few tattoo conventions, and like this one, they last three days. You can buy a one-time price for the whole convention for $30, or you can get in any one day for $15. Tickets are available at the door or through the gents at Lost Art Tattoo Studio. Snowboarders or skiers get a deal: a three-day pass, one lift ticket to **Canyons Resort**, and round-trip transportation for only $90! Contact cj@lostarttattoo.com for more info.

The normal rules of getting tattooed apply at the show: no drinking, no drugs and any otherwise obnoxious behavior will not be tolerated. Lost Art asks both artists and patrons not to wear any bike club colors or gang-related apparel. As a further measure of respect, when you see a piece you don't particularly like, keep your opinion to yourself. No one wants to hear that what they are wearing for the rest of their life is done poorly.

"This is the time for Salt Lake City to step up, show our quality of life, and show your pride," CJ challenges. That means grab your grandma and head to town, 'cause tattoos are for everyone!

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This Mag Goes to Eleven

Zineland by Stakerized!

"The hardest thing to do is fit all the content into the number of pages I can afford to print."

With the glut of magazines out there devoted to covering music, it often starts to seem like a lot of chatter, noise that starts to drown out the very sounds they purport to illuminate. A magazine can be an amplifier as well, an instrument that makes certain musicians stand out, be heard louder and more clearly. *Amplifier Magazine* is able to do this because its writers have a keen ear, so much so that they are able to see ahead of the rest of the pack, and they have profiled bands like Fountains of Wayne that forecasted their explosion into popularity years ahead of time. At the same time, their ear for classic power-pop bands like **Redd Kross** and **Weezer** is timeless. *Amplifier* doesn't distort their coverage with a lot of distractions like fashion spreads or humor columns, but their take on the music scene is in depth. Editor **Joe Joyce** cranked up the volume.

SLUG: How/when/why did you start *Amplifier Magazine?*
Joe Joyce: The first issue came out in the fall of 1996. *Amplifier* started out as a magazine devoted primarily to power-pop music. My original partner, **John Larson**, of the band **The Marlowes**, thought there would be a niche market for a publication specializing in that genre since no one else really covered it.

SLUG: How is *Amplifier* different from other zines? What topics or approaches to topics do you take that others don't? Why did you select Air for the cover story, and how is that indicative of the type of music you cover?
JJ: It's a tough question to try and point out how *Amplifier* is different. Most, if not all, of the editorial content is determined pretty much by the music that makes a positive impression on me. We've become pretty diverse as far as what we cover ... power pop, straight-ahead rock n' roll, roots rock, alt country ... a bit of trip-hop and electronica ... starting to get into some up-and-coming jazz bands. In short, we cover pretty much anything that's melodic and rocks out a bit. Why did we choose Air? Again, it boils down to the fact that we really dug the band and their new album. Plus, the timing was right ... and we could actually get a face-to-face interview with the band and our own exclusive photo session. Sometimes that is quite difficult to arrange. Fortunately, it all fell into place ... the stars were correctly aligned, I guess. I'm not sure Air itself is indicative of *Amplifier* ... it's more indicative of the approach we take. We're not rigid in styles of music ... we went from **Ryan Adams** on the cover of our previous issue to **Air** and then on to **The Cooper Temple Clause**, who will be our next cover story. On the face of it there's not a lot in common among those three artists.

AmplifierMagazine.com

SLUG: How has your zine changed over the years?
JJ: Primarily, the style of music we cover. Again, our early issues were primarily power-pop ... **Material Issue**, **Tommy Keene**, **Redd Kross** and **Del Amitri** ... now we go from **Paul Westerberg**, **Nick Cave** and **Guided By Voices** to **Black Rebel Motorcycle Club**, **Queens of the Stone Age** and then back to **Weezer** and **XTC**. We even had the **Gilmore Girls** on our cover!

SLUG: What are the hardest/most fun or most rewarding things about running the zine? What would you do differently if you were at the starting point, knowing what you know now?
JJ: The hardest thing to do is fit all the content into the number of pages I can afford to print. There's a ton of great music out there that deserves exposure but most times, I run out of room. As far as what I would do differently ... I'm not so sure there's anything. It's a constant learning curve ... most of the important lessons are learned through mistakes.

SLUG: How do you do CD reviews differently from other zines? What kind of perspective do you want your reviewers of CDs and live shows to have?
JJ: We just try to pick CDs that we think our readers would enjoy and then tell them why they might enjoy them. I believe *Amplifier*'s writers are basically music fans first and foremost that have the ability to write thoughtful, honest, coherent and entertaining reviews ... whether it be CDs or a live performance.

SLUG: What recent features are you excited about? How does the web version differ from the print version, and why?
JJ: To be honest, I'm always the most excited about the feature just around the bend ... trying to be ahead of the curve when possible. We had **Chris Martin** of **Coldplay** on our cover in March of 2001 before anybody knew who they were. It was probably before Gwyneth was even dating Ben. We had **Fountains of Wayne** on our cover back in May of 1999 ..: and this year they're being nominated for Best New Artist? That's what I like ... finding bands ahead of the curve ... like The Cooper Temple Clause, our next cover. I'd vaguely heard of them ... but then I heard their new album (well, shortly to be new to the U.S. market) and thought it was incredible ... so I'm excited to have them on our cover and hope the rest of the U.S. catches on.

SLUG: What future plans do you have for *Amplifier?*
JJ: More pages, more color, more band features, more subscribers, hopefully more advertising revenue.

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CD Reviews

Curl Up and Die — Revelation
But The Past Ain't Through With Us —Fat Tony

Sometime during 1998, somewhere in the dusty expanse of the Las Vegas, Nev., desert, four young men came together to lay musical waste to its scorching summer days and seemingly endless winter nights. Being cut off from any semblance of alternative culture and surrounded by sprawling desolate landscapes will either be the cause of one's demise or the catalyst towards achieving greatness. By picking up musical instruments instead of poker chips or partaking in the other vices of Sin City, **Curl Up and Die** set out to create a band that, unbeknownst to them, would do so much in such a short period of time. The companion EP to *We May Be Through With the Past* (*Status*), this record provides the listener with Curl Up and Die's patented sound of thick, gut-wrenching metal, "calculus-core" thrash, angular post-rock, and of course, clever (and lengthy) song titles. In addition to vocal work that's closer to "singing" than on previous releases, the 12-minute epic which closes the EP ("God is in his Heaven, All is Right With the World") is testament to the group's forward-thinking mindset and constant musical progression.

Darediablo — Southern Records
Feeding Frenzy —Kevlar7

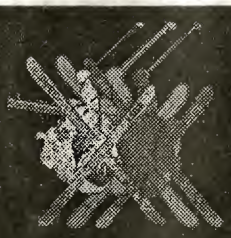
These guys claim to be a garage rock band in their press kit, but I'm not fooled. They are more akin to 70s **Black Sabbath** metal with a Hammond organ player. Kind of like **Faith No More** without their funk-induced backbone and Mike Patton's schizophrenic-induced vocals. Speaking of vocals, Darediablo feel no need to use them—a three-piece instrumental sound is what the band dabbles with here instead. Another thing missing from their music is a bass player. Instead, the band uses guitar, keyboards/organs and drums. The results are varied at best. Some of their songs rock pretty hard with complex and engaging ass-shaking power. Other times, the band is a little too cheesy, sounding more like **Rush** without their singer. While the good songs are excellent and encouraging, the not-so-good songs kind of sink this record into the realm of so-so and mediocre. If a band is going to be an instrumental band, then I expect them to really write some absolutely brilliant stuff throughout the whole disc and Darediablo just did not really accomplish that this time around. Better luck next time, guys. *www.darediablo.com.*

El Buzzard — Self-released
Self-titled —Kevlar7

Absolutely stunning, brutally compelling, El Buzzard crashes like a ton of bricks dropped off the largest building in the world. Equal parts stoner rock along the lines of **Fu Manchu** and gore metal similar to late 90s noise misters **Unsane**, El Buzzard is a musical force not for the tame of heart. The band writes some very intricate and compelling sludge riffs that twist and move like a gigantic python stalking its prey. The metal has a 70s rock n' roll backbone that complements the ear-shattering nazgul-screeched vocals of their lead singer. These guys are anti-pop and casual listeners should be warned; this band is not the kind of music one pogo dances to or sits around and weeps into a handkerchief to. Instead, this is aggressive, blistering music to plan mass murders to, beat down hippies to and commit other such anti-social behavior to. These guys want to write and play some of the most corrosive and tortuous music and by god, I think they far exceed that goal with music that is never too unmanageable or obnoxious. It has just the right kind of savageness and it's beautiful in its lack of clichés. If you can hike your skirt up and show the band you have a pair, then go their website and check out this unholy bird of prey.
www.el-buzzard.com.

Enon — Touch & Go
Hocus-Pocus —Stakerized!

Every release from Enon is a surprise, and this time their hocus-pocus consists of a more new wave disco-ey sound, and more singing by bassist Toko Yasuda. The morse code synth bleeps on "The Power of Yawning" distract like any good sleight of hand, while singer/guitarist John Schmersal sets up a killer hook. Yasuda takes back the mike on the bass-propelled "Murder Sounds" like a musical tag team teasing your synapses with fancy footwork, never overkill. Then **Neil Young** finds his riff stolen on "Storm the Gates" and turned into indie rockery. There is so much going on in these numbers that they are like two or more songs in one. You will leave an Enon show entertained, but later notice your ID is missing.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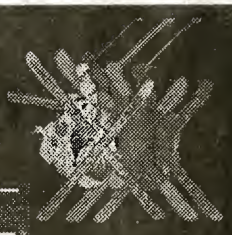
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Roy
Fueled By Ramen

Big City Sin and Small Town Redemption –seven5zeroryan

Composed entirely of hardcore scene all-stars—members from **Botch**, **These Arms are Snakes** and **Harkonen**—Roy becomes a classic example of a sum less than the value of its parts. The pop-folk songs churned out by these self-proclaimed hardcore luminaries are certainly an admirably drastic change of pace. Unfortunately, they apparently have no idea how to write pop-folk songs. Lacking any originality or charm, the songs are drab and boring, the vocals tired, and the songwriting just plain shitty. There is absolutely nothing notable about this record at all.

Shudder To Think
Sammich/Dischord

Curses, Spells, Voodoo, Mooses –Fat Tony

Sammich, a label founded by **Amanda MacKaye** (**Ian**'s sister) and **Eli Janney,** was most active from 1986 to 1990, with releases from bands like **Soul Side** and **Swiz**. Shudder To Think released their first 7", *It Was Arson*, and their first full-length LP, *Curses, Spells, Voodoo, Mooses*, on *Sammich* in 1988, and both have long been out of print and unavailable. After several lineup changes, STT went on to become one of Washington, D.C.'s longest-running bands, releasing three more full-length albums on *Dischord* before moving to NYC and releasing two more full-lengths on *Epic*, then disbanding in 1998. Still with me? Now, both 1988 *Sammich* releases have been re-mastered and reissued on CD for the first time (plus an unreleased song) by *Dischord*. While the history's a little convoluted, the record isn't, and makes a nice history lesson for those that like their punk rock mid-to-late-1980s-style.

Smogtown
Disaster

Tales of Gross Pollution –Fat Tony

Last May, Smogtown ceased to exist. The legendary Southern California punk hardcore band is no more. Chavez, Guitardo, Chip and Tim only recorded two full albums, *Führers of the New Wave* in 2000 and *Domestic Violenceland* in 2001, both on *Disaster,* and released a handful of vinyl releases. They rarely toured outside California, but managed to build a loyal cult following all around the world. The originality of their sound combined with their clever, subversive songwriting made them unique. In order to close this musical chapter, Smogtown and *Disaster* have decided to release the original, previously unheard early demos recorded by the band in 1995 and 1996. These 19 tracks showcase Smogtown at its early stage: fresh, intense, already in control of its sound 1977-style. All the material on *Tales of Gross Pollution* is previously unreleased and this CD includes photos and flyers as well as liner notes by Chavez.

Soiled Doves
Gold Standard Laboratories

Soiled Life –seven5zeroryan

This album chronicles the brief existence of a band that dissolved into **Chromatics** and **The Blood Brothers.** *Soiled Life* bears a striking similarity to The Blood Brothers' latest album, *Burn, Piano Island, Burn,* thanks largely to shared vocalist Johnny Vade's trademark sass and occasional scream. The discordant guitar melodies and a simple yet pounding drum technique reminiscent of **Arab on Radar** makes this record far from any Blood Brothers record of any kind, though. The final product: sexy, avant-garage rock that connects the raw energy of Chromatics and the distinct vocals of The Blood Brothers. Despite the fact that Soiled Doves have a decidedly unique sound, I cannot shake the feeling that this record is just foreshadowing the current projects. As it exists now, it remains an interesting piece of GSL history; yet its musical quality is reserved for fans of The Blood Brothers and Chromatics.

STFU/Monster Squad
Split CD

Rodent Popsicle –James Orme

The majority of releases on **Rodent Popsicle** sound the same. I know that statement alone is enough to get the shit kicked out of me at the next **Unseen** show, but I said it anyway. **STFU** just sound like an old **Exploited** record played at an uncontainable speed—their part of this split is completely one-dimensional. **The Monster Squad** have an Oil-like cadence going on in their tracks, which make these pirates fun to listen to. This whole record is mohawks and studded leather jackets. Look at the cover and you'll know what you're getting.

CD Reviews

Various Artists — Radical
New York City Rock n' Roll —Rebecca Vernon

Steven Blush, author of *American Hardcore,* compiled and produced this collection of 22 hard-hitting, hard-partying, naughty New York City rock n' roll (with a touch of grunge) bands, many of which have female lead singers, including **Skum**, **Queen V** and **Slunt**, all of whom played Slamdance last month (along with **Sex Slaves**). Most of the bands are grounded in feel-good, solid anthem riffs that bring to mind **Joan Jett and the Blackhearts**, and in **Detox Darling's** ("7 Songs in the Jukebox") and Skum's ("Big Black Cock") case, **Suzi Quatro**. **Apocalypstik**, **Dirty Mary** and **Bantam** have some of my favorite female vocalists on the album, but **Firegods'** "Bombs Away" is probably my favorite track. **The Slags** and **Starr** veer dangerously close to butt metal, but just re-listen to **Grounded**, recalling stoner-metal goddesses **Bottom** off ex-*Man's Ruin Records,* and everything'll be alright.

Various Artists — Suburban Home
Playing 4 Square 3: A Compilation of Four of the Best Independent Record Labels

Okay, hang on, this gets tough. This is the third installment in the highly touted *Playing 4 Square* compilation series, which features bands from Kentucky's *Initial,* Bay Area big shots *Lookout!* and *Negative Progression,* and Southern California's *Better Looking Records.* But all the manufacturing and distribution are handled by *Suburban Home Records,* though no *Suburban Home* bands appear on the comp. For everyone who got all that, *Playing 4 Square 3* features great stuff from established acts like **Ted Leo and the Pharmacists**, **Ultimate Fakebook**, **No Knife**, **Jazz June** and **Jealous Sound**. They're joined by upcoming acts like **Black Cross**, **Over It**, **Counterfit**, **Oranges Band**, **Communique**, **Criteria** and more, for a total of 23 tracks in all. It's a pretty cool concept, with more variety than most comps, and cheap as hell—who cares why they did it? It's good.

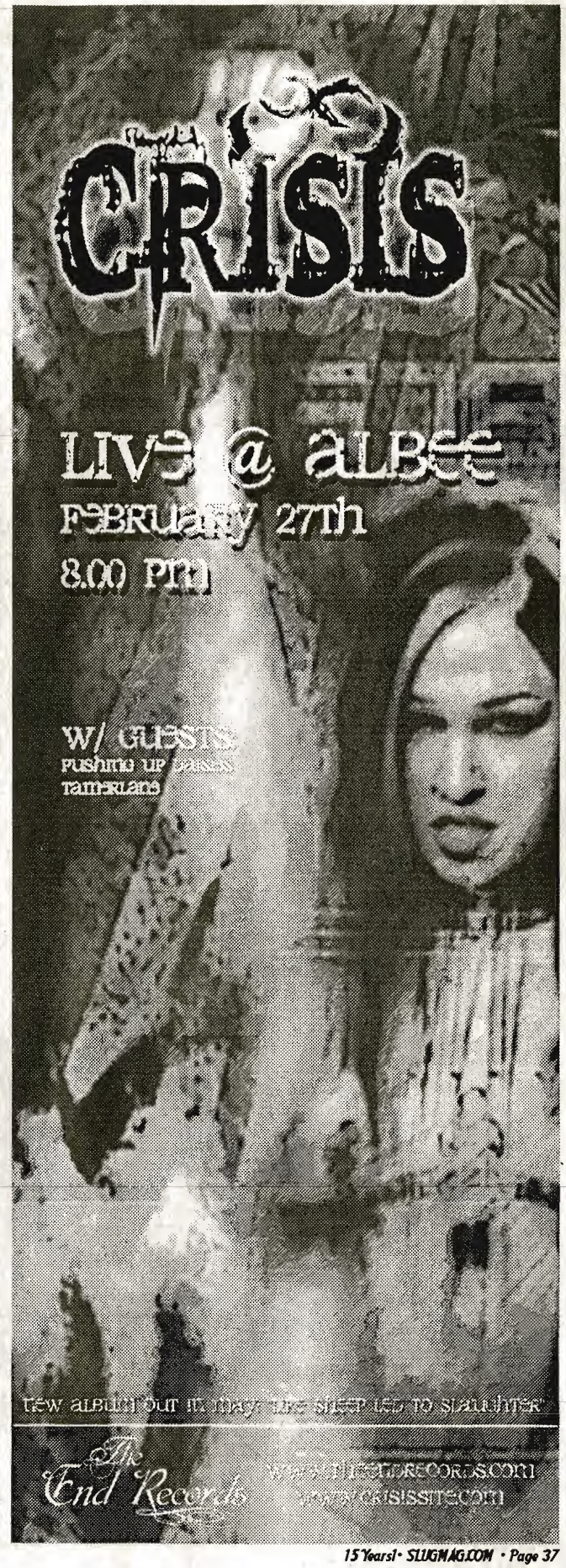
The Weakerthans — Epitaph Records
Reconstruction Site —Nate

Reconstruction Site is a sensitive and sentimental album from a former member of the snotty political Canadian punk band **Propagandhi**. The Weakerthans' first disc, *Left and Leaving,* was good, but had way too many slow parts to it that led me to doze off during the middle of it. This third release and first for *Epitaph* has the band pursuing a more upbeat path. They still have the alt-country and emo influences in their music; some of the songs sound like stuff off their first disc. However, when the band blasts out the indie rock stuff, it is engaging and excellent. This well-rounded and cohesive disc is where the band needed to go and when listening to it, one gets the impression and comparison of **Jets To Brazil**. Walking the fine line between excellent indie pop with a math-induced rock sound and pristine melancholy slower songs without boring the hell out of any casual listener is a plus. That plus translates into a stellar disc that is 10 times better then half of that "sensitive boy" crap out there.

DVD Review

The U.K. Subs — Cleopatra
Punk Can Take It —Nate

Punk Can Take It is a half-hour parody documentary made by punk documentarian Julien Temple (*The Filth and the Fury*). It is more of an exploration of the "punk identity crisis" that first emerged in the late seventies in London with the initial exploitation and commercialization of punk rock by corporate media and record labels than it is a documentary of the U.K. Subs, and it harkens back to a time when punks were actually fighting back. The backlash of punk rock's misuse was fueled "not by fear, but by a surging spirit of revenge, immortal hatred and the courage never to submit or yield. This proved that punk won't go away and that punks themselves are becoming younger and nastier every day." I would say that this documentary is more relevant today than ever, given the exponentially larger *modern* threat to the purity of punk itself—if I didn't think we hadn't already lost the war.



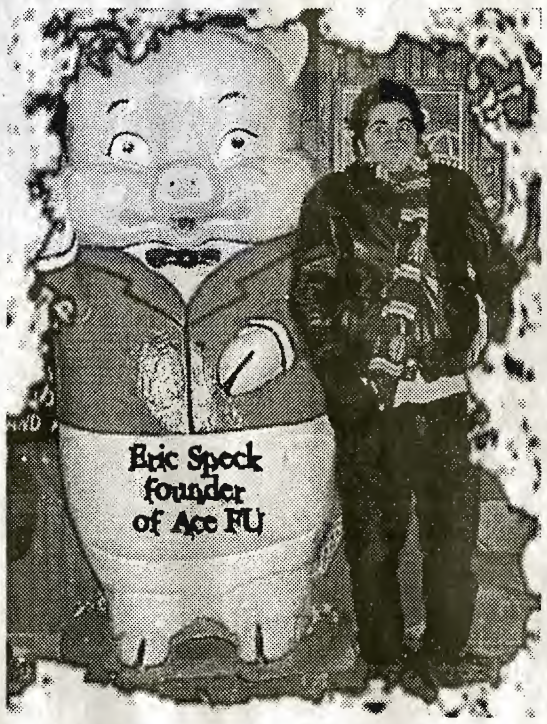
Indie Label by Stakerized!

Fu Man Group

There are as many rationales for running an indie label as there are indie labels, from niche markets for obscure styles to being a farm team for the majors. **Eric Speck**, owner of *Ace Fu Records*, like the best of the indies that have graced this column, does it the old-fashioned way: for the love of the music. *Ace Fu*, like a master martial arts practitioner, can't be pinned down or pigeonholed musically. Observe from his responses how unseriously he takes himself. But in bands like **Pinback** and **Ted Leo & the Pharmacists**, the label has released some of the most significant sounds of the new century, and some of their new artists—like the dense, experimental sound of **An Albatross** and the art punk of **Ex-Models**—are creating some of the most innovative music out there now. Speck taught us all the super-secret *Ace Fu* fighting moves.

SLUG: How/why/when did you start the label?
Eric Speck: 1998. I started with some 7"s and slowly built it up.

SLUG: What niche in the current musical world does *Ace Fu* fill? How has the label grown since beginning?
ES: Uh, the bad niche? Hmmm. Well, for better and for worse, the music we put out is very diverse. I guess if you had to categorize it all, it would fall loosely under the "indie rock" umbrella, even though we've clearly put out things that definitively repulse that moniker. But overall, I think most people never really know what to expect from *Ace Fu*, and I'm not sure if that's a good or bad thing. I'd like to think it's positive and makes us more exciting, but in reality, it's probably more a detractor for the label. Most successful labels are really adroit at branding their style or sound so they have a definable audience. It's really like Marketing 101—you define your market and audience first so you can sell directly to them. The problem for us is that we've never set out to intentionally market a specific or limited niche or sound. I mean, my tastes are all over the map and I want to release the things I like, regardless of from what genre or scene they might be culled. But with that said, I realize that it's frequently a struggle to start a "scene" or brand a "sound" for *Ace Fu* and this hurts us as each release gets new fans but alienates others.



SLUG: What are the most difficult/most rewarding things about operating your label?
ES: Most rewarding:

- I can work in my socks & underwear.
- We can spend the entire day making fun of all the suckers with "real jobs."
- I can pretend I have exceptional taste and act like some kind of important music curator.
- My lunch break is as long as I goddamn want it to be.
- I can spend *all* the company money how I see fit.

Most difficult:

- Working in my socks/underwear really annoys our interns.
- All the suckers with real jobs make three times as much money as I do.
- I've realized that my taste is irrelevant and I become quite humble about it, actually.
- I'm always too stressed to take *any* lunch break.
- There is hardly any company money for me to "spend how I see fit."

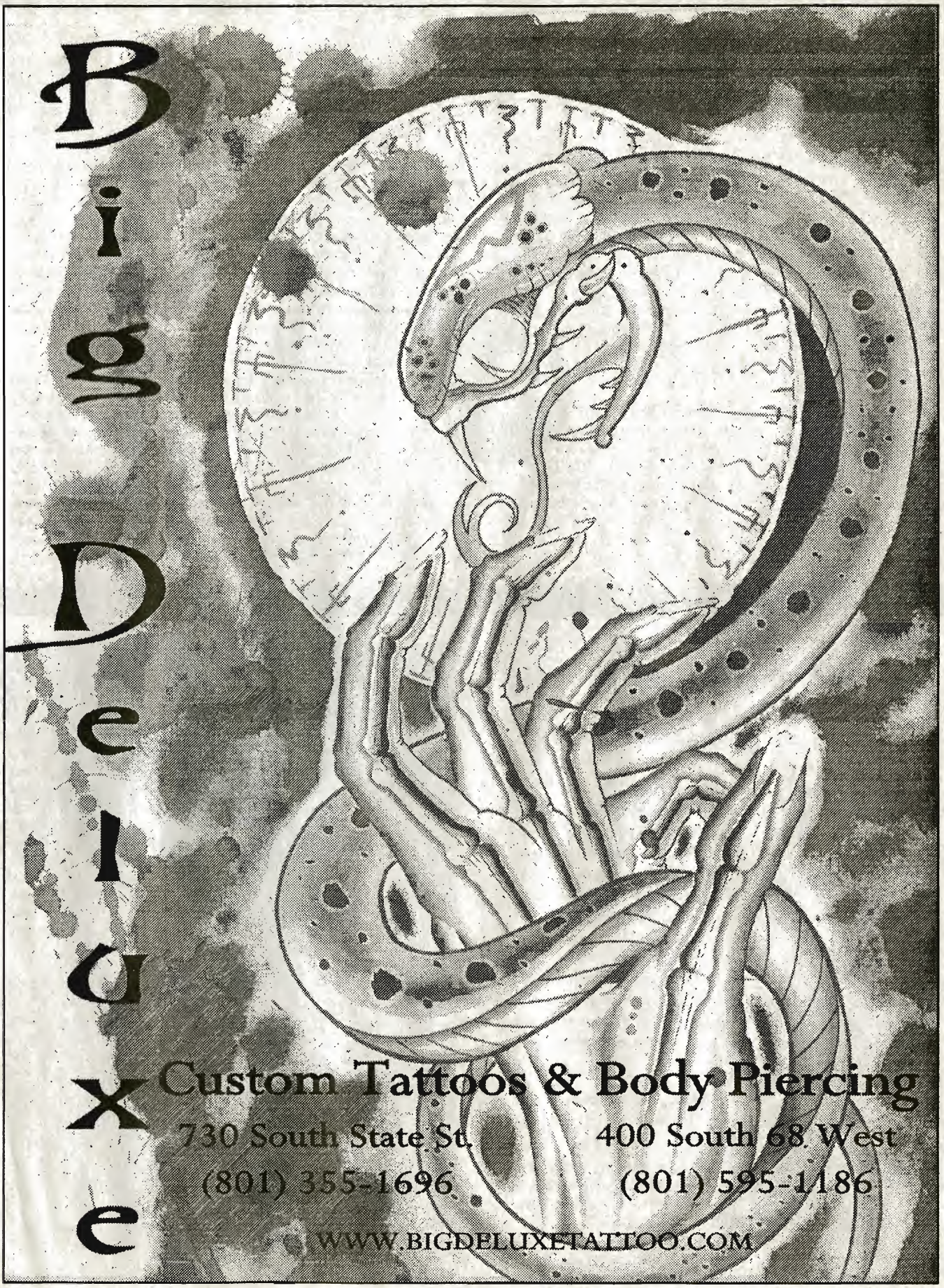
Now seriously: The most difficult thing about running an indie label is NOT the endless struggle to make small money BUT rather being totally let down by bands with whom I've worked. I've had a couple of situations arise where I was so surprised to learn that bands that I helped out incalculably turned around and stabbed me in the back. Conversely and ironically, I'd have to say that the most rewarding aspect is working with bands that trust and respect you. When I've been in the situation where a band is so grateful to have *Ace Fu* be part of their career and they're grateful to hear our comments and thoughts, that is the *best* feeling.

SLUG: What recent releases/signings are you most proud of? What importance does vinyl and limited editions have for *Ace Fu*? Are they really worth the expense?
ES: I'm very excited about all the new bands. An Albatross are the most reasonable, hard-working and easiest band I've every worked with. But to be honest, all of our new signings of 2003, including **Officer May**, **Eaves**, **Man Man** and **Runner** I'm 100 percent behind. Regarding vinyl: Hmm. It's a tossup. Define "worth the expense." I'm crossing my fingers that I don't lose money on the Albatross and Pinback vinyl.

SLUG: Are there any releases/upcoming tours that you are particularly excited about? What will Man Man add to the *Ace Fu* roster?
ES: Yeah. We have **System's Officer** and Runner and The Thermodynamics coming up in the spring along with a single by Man Man. I'm excited for all three releases. Runner just got the cover of *CMJ* magazine, so that was incredibly exciting. They're also about to go out on a big tour. System's Officer is the first solo release by Zach of Pinback and **Three Mile Pilot**. He's an extremely talented man and I'm glad to be a part of this project.

SLUG: What future plans do you have for the label? What advice do you have for anyone wanting to start their own indie label?
ES: Basically, I've realized that the hardest part about this business is finding a band that will be successful. See, most indie labels can't make bands famous or successful entirely on their own. They can help but the can't *make* it happen. The actual band or artist holds the biggest key. Bands themselves, aside from labels, by the virtue of their own DIY ethic, persistence, talent, diligence, patience and skill can really map out their own destinies. I've found out that financially and emotionally speaking, the most rewarding situation in which I've been at *Ace Fu* has been when I've teamed up with bands who had no plan B other than to be completely successful at what they do or to die trying.

ACE Fu **www.acefu.com.**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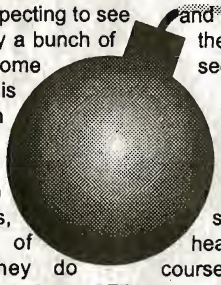
DVD REVIEW

weapons of mass destruction

Reviewed by Austin Smith

Weapons of Mass Destruction could make the grade of the Sundance Film Festival, or more accurately, in the X-dance Film Festival, as it is packed with up-and-coming amateur riders, not Hollywood/Mammoth superstars. It was filmed, produced and edited with the lowest of budgets, which gives it its charm. Most importantly, the film's main intent is to express the true essence of snowboarding: fun. The video's disclaimer is as follows: "WARNING: This film contains material that may be unsuitable for viewers who are expecting to see more than 10 park shots. This project was created by a bunch of working-class snowboarders with two dimes and some southern comfort. We plan to make no money on this movie as we did it for fun. ... This is NOT an instructional video. Enjoy ..."



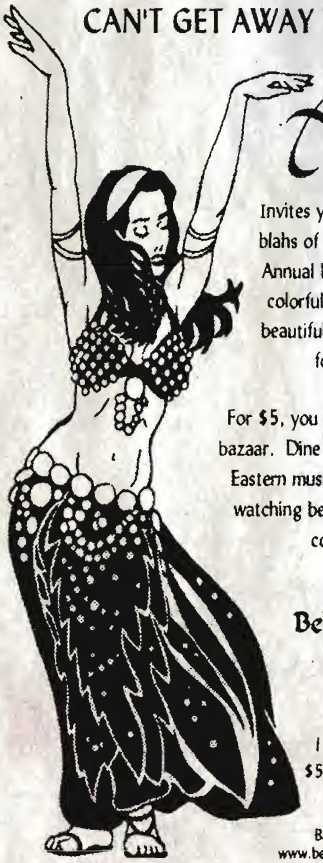
The introduction to the video is incredible, which portrays modern civilization, a roaring metropolis, crowded superhighways and intermittent shots of weapons of mass destruction doing what they do best—destroy. Also in the intro are the video's highlights and AFI's "Miseria Cantare" from *Sing the Sorrow,* which appropriately begins with heavy beats of the drums reminiscent of the military beats of marching armed forces.

As the video continues, it's hard not to follow the disclaimer's urging to enjoy. The "bunch" of poor, drunken snowboarders it speaks of is none other than local talent **Ryne Dopple**, **Pat Howell**, **Erik Gabrielson**, **Heath Lillie**, **Mike Kansa** and others, each riding to a soundtrack that makes you happy there's a list of the songs in the credits. A few mentionable tunes are the Pixies' "Cecilia Ann," Unknown Prophets' "Take it There," Sir Mix A Lot's "Baby Got Back" and Dexy's Midnight Runners' "Come On Eileen." The best part of the soundtrack is the sound effects during the video's crash section, though.

We're all aware that snowboarding is a dangerous sport and in any dangerous sport, there tends to be some insane crashes. These crashes are aptly timed to the sounds of the original *Super Mario Brothers* sound effects. Some recognizable sounds are those of breaking a block of bricks with Mario's head, sliding down one of those green sewer-looking tubes and, of course, the dying/game over sound.

In case you view this video and feel you've missed the overall message the creators are trying to portray, just look on the case. There, you'll find in small black letters on the back's lower right corner the words "Bombholes Not Bombs."

CAN'T GET AWAY TO THE BAHAMAS?



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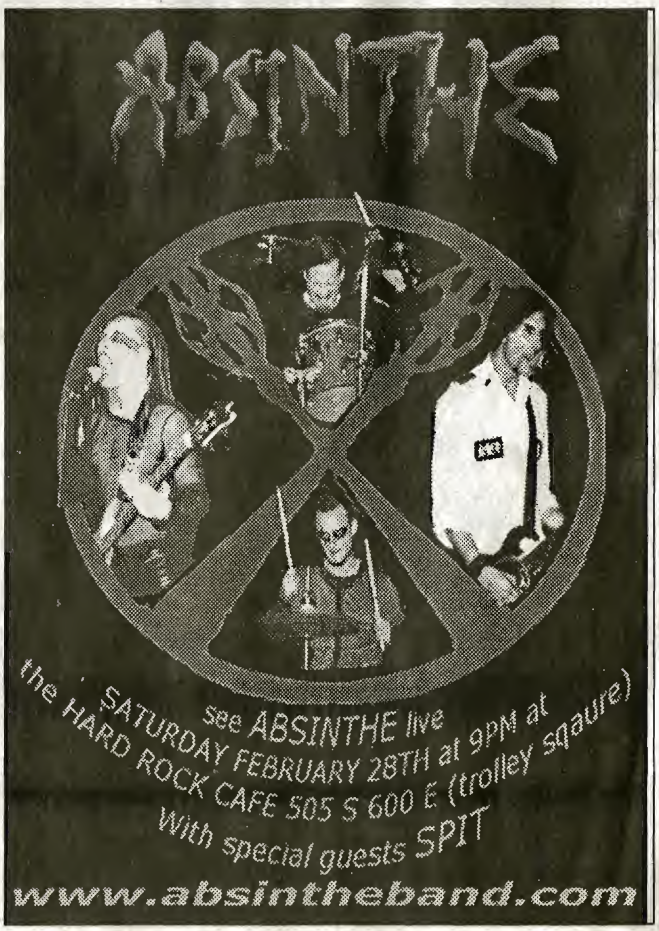

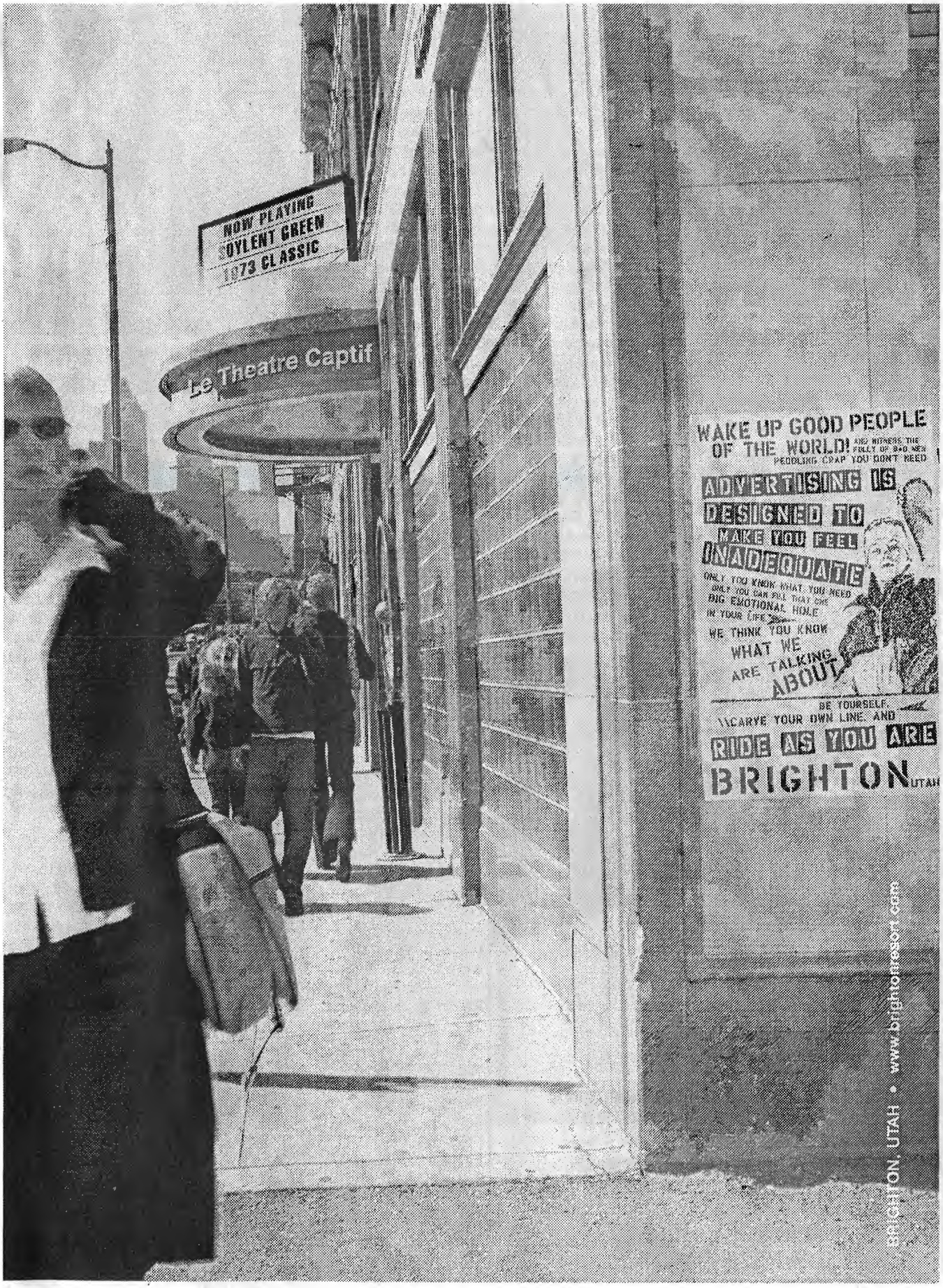
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BY JOSH SCHEUERMAN

"We lost some people this week, so we sort of need to play Katchup."
—*Office Space*

For most of last month, I thought it was never going to snow again. As my despair was deepening, I thought of the perfect opportunity to turn those frowns upside down. Las Vegas was the answer. So I packed up my snow gear, foam hat and beef jerky and set off to warmer climates. I stopped by Brian Head for some riding on the way down and also on my return trip, but with a lot less money on the latter. If you haven't heard by now, SLUG will be hosting a slopestyle contest there on Feb. 28 and I just had to make sure the park was rippin'.

If you did not know SIA is the whore of the sports retail world. Companies pimp next year's products for one week, and next year it arrives as magically as the Easter baskets you got as a kid. I promised myself I'd only stay a day and only gamble a few dollars. I stayed, true to my first promise, by only staying four hours, but I lost out on the second promise. Here are a few highlights from the few hours while I was there. At the **CAPITA** booth, **Travis Parker** was on hand (literally) to talk about his newly designed snowboard *The Unorthodox 158*. Without giving too much out, it's the first twin-tipped swallowtail snowboard with a built-in instructional manual for all your grabs complete with an autograph from Parker himself on it. **Burton**'s booth took up a fifth of the showroom's floor with some great-looking boards, especially **Jeremy Jones'** pro model. **Sessions** was giving out free tattoos, **Demon** has some great pipe gloves for next year and **Holden** had some of the best-designed outerwear of the show. **Social Distortion** played the same night at *The Beach* and after that, it all goes hazy. With all the evil that is the tradeshow business, it's also necessary to push the industry to keep the ball rolling. Keep 'em coming.

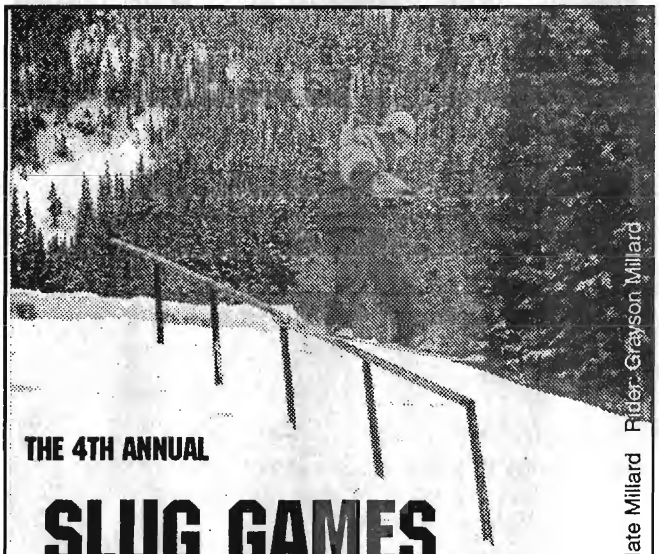


Photo: Nate Millard Rider: Grayson Millard

THE 4TH ANNUAL

SLUG GAMES

FEB. 28, 2004 ROUND-UP: SLOPE STYLE COMPETITION AT BRIAN HEAD MOUNTIAN RESORT IN CEDAR CITY, UT. **$25**

MARCH 20, 2004 DERAILED: RAIL COMPETITION AT AT BRIGHTON RESORT

APRIL 17, 2004 MELTDOWN: SLOPE STYLE AT BRIGHTON RESORT

Last month brought the majority of the armature contests in the state. This month, the contest machine has slowed down, but there are always events to attend.

Let's start off the month's events calendar with some skiing aerials. **Paul Mitchell** is sponsoring the **Wasatch Freeski Tour** at **Deer Valley** on Feb. 6 though 8. A few weeks later and a resort away is the **Park City** dates on Feb. 14 though 16. Free hairspray and mousse for all contestants.

My adventures to find the best mountain riding in Utah sent me to

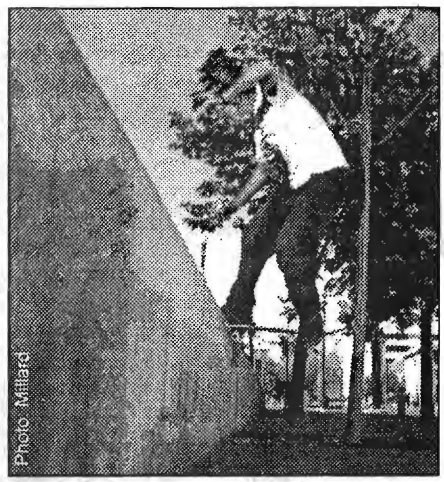


Photo: Millard

Greg Wrotniak sneeks a frontside nose slide.

Beaver Mountain outside of Logan last month. They are an hour east of Logan and have been getting dumped on while the rest of us stayed dry. Beaver will be hosting "**Dew,**" the Mountain slalom race, on Feb. 7. There will be prizes for those that enter, including the chance for a new snowboard and skies.

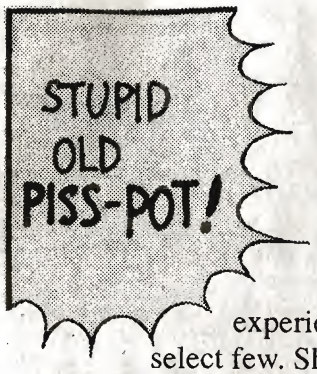
Living in Utah, there is always the risk of avalanches. It's a way of life for some people and knowing what to do if you are ever in one is important. There will be a **FREE** class about it at Snowbird on Feb. 13 at 5p.m. in the Alpine Room in the Snowbird center.

The following day is **The Canyons'** first ever **180 Energy Drink Rail Jam**, an event that will test the abilities of both skiers and snowboarders. Contestants will be judged on air style and rails. This event will take place in The Canyons Terrain Park.

If you don't want to compete in an event, only to watch from a safe distance, Park City Mountain Resort is hosting the **World Superpipe Championships** for a second straight year. Feb. 20 through 22 is the invite-only competition for skiers and snowboarders for a hefty cash purse. It's free to the public.

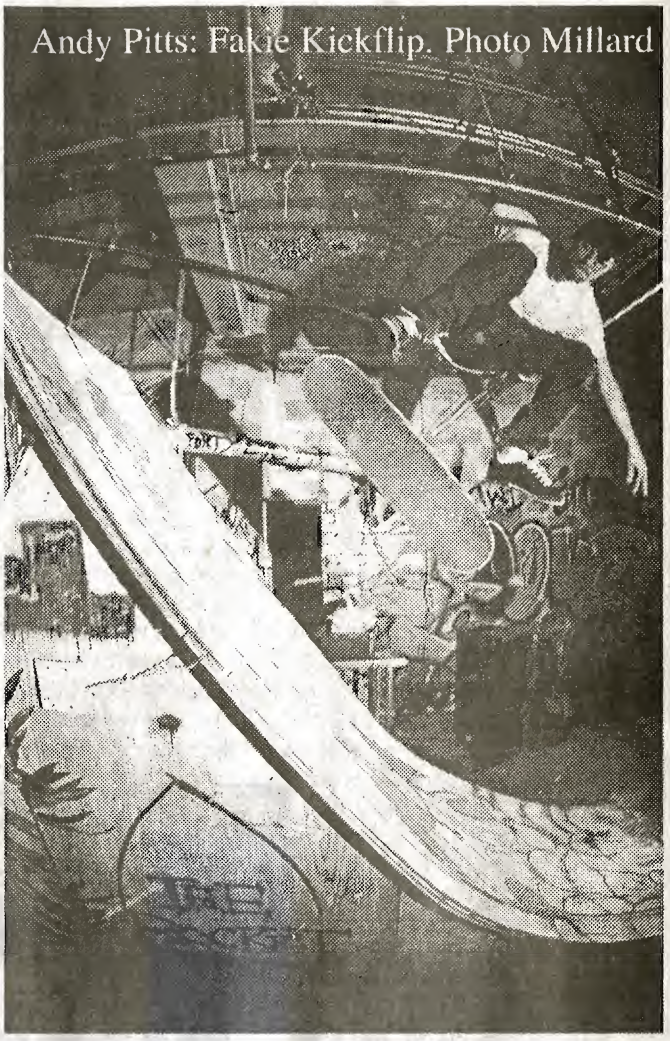
Finally, *SLUG Magazine* is hosting the first of our **SLUG GAMES** with a slopestyle at **Brian Head Resort** in Southern Utah. Entries will only be $25 and will have three divisions for snowboarders and skiers. Arrive early and party late. For more information, call SLUG HQ at 487-9221.

If there are any events that I am not getting the word out about, please send dates and information or harsh comments to josh@slugmag.com. Chow.



Like the elusive Sasquatch of the Northwest woodlands and the Yeti of the mighty Himalayans, the 48 winter training facility is a spectacle coveted by many yet is experienced only by a brave and select few. Shit, I've been there dozens of times and still don't know where it is. Maybe it's the asbestos or the chlorophyll fungi emitted by heaven bound pigeons that has stifled my memory into a hypnotic rectal belch. Maybe the CHUDS have strong-armed me to secrecy. Either way, loose lips sink ships and curiosity killed the cat so find yourself a parking garage little guy.

Paranoid, living in a constant fear, my mortality looming over me like an obnoxious drunk, I put my life on the line to disclose this arbitrary information. Suffering the loss of the Connection Skatepark, with the bitterest


Andy Pitts: Fakie Kickflip. Photo Millard

Mike Murdock: Wallride. Photo Millard

winter in years adding insult to injury, Andy Pitts decided to lace up his John Ropers and do some good old American politicking. Long story short: the landlord of a building downtown was kind enough to let us build ramps in his storage cellar.

SLUG correspondent and award-winning photographer, Nate Millard, managed to thwart CHUD security, baring evidence of the existence of the 48 T.F., as you can deduce from the photos, it's your standard street course set-up: bump-to-bump, flat-rail, quarter pipes, ledges, flat bank and a wallride. To-scale replicas of the Santa Monica triple set and the Wilshire rail are in the works, pending on a zoning dispute with the city council.

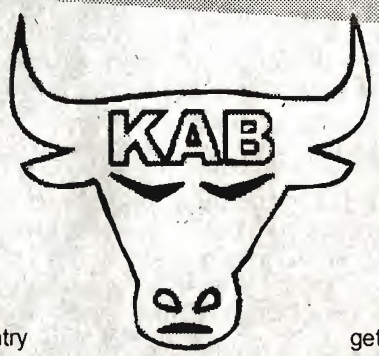
By Nibbles

KICK ASS BUILDERS

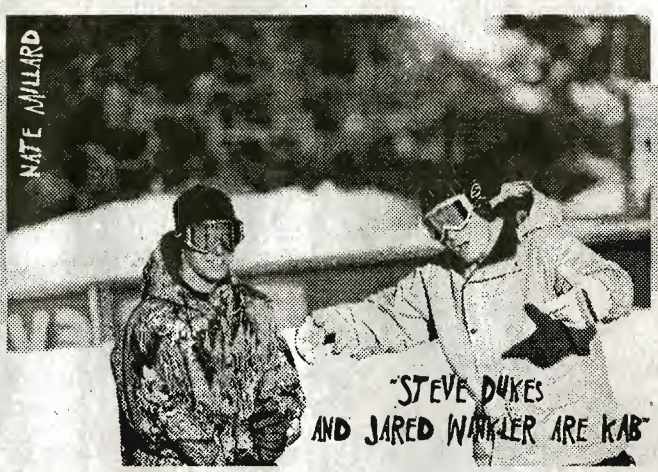
By Josh Scheuerman

Although not entirely what **KAB** stands for, kick-ass builders can describe the work these two friends have done. For five years, KAB (Kick-Ass Blaster) have been building rails for skate and snowboarders, for pros and major companies in the industry; turning mere parks into jib obstacles and having a lot of fun in the process. I had a chance to sit down and get a verbal history of these two kick-ass bros, from where they came from to where their company is going.

KAB



During the early 90s, resorts around the country started making terrain parks for kids to ride. However, Utah locals had to make their own jumps out of bounds or find trees to jib inbound because local resorts weren't stepping up. Popularity of the sport soon pushed Wasatch Front resorts to finally invest time and money in maintaining an adequate park. Simultaneously, on the West Side of the valley, **Jared Winkler** and **Steve Dukes** were attending Kearns High and were starting to snowboard from their skateboarding background. On a four-month trip to Australia, nowhere near snow, the friends were holed up on a beach with only one VHS tape, a snow movie. Watching *Ski School* over and over again, they finally came up with a name they both liked, even though there was no company yet. That name was KAB.



After years of riding at **Brighton,** they ventured together to **Windells Snowboard Camp** during the summer to be "diggers" for a free pass to ride. In the summers, they also began to make skate rails, at first for themselves and eventually to sell to local shops. Learning how to weld and using the trial-and-error process was the best way to figure out what worked and what did not. Building small and working up was cost effective and rewarding. The skate rails also doubled as snowskate rails for the winter. Using their experience with skate rails, the two made a few snow rails in the summer and dragged them up to the mountains in secret locations to be sessioned. Word got back to the local Burton rep at the time, **Jason Bowes,** and Brighton park employee **Dustin Anderson,** who purchased a few for Brighton's park. The following summer, Jared returned to Windells as Head Digger and fixed or built most of the rails for the summer session. Work was picking up for the boys as fall brought the leaves down. In 2001, they built four rails for **Powder Mountain** and that same winter were approached by **Chris Engelsman** to build a rail for his new snowboard company **Elevation**. The down-flat-down rail was shot at Brighton as well as the Elevation wall ride. **Cory Smith** also talked with the boys to build a rail for the **Smith** limo that has shown up around town and in numerous videos over the years. In 2001, Jared made three unique rails for Brighton's park that upped the ante for other resorts. The first Elbow Rail, C Rail and the only Y Rail in the state found a home. With a name, experience and contacts at different mountains, they were starting to get larger projects to work on. In 2002, **E-Tree** introduced them to **Brian Botts**, team manager for **DC**, who hired KAB to build the **DC Mountain Lab** rail garden. A grand total of 25 rails and boxes were constructed of varying size and skill for the DC pros to practice on. Jared also had a meeting with Brighton and was hired on as Terrain Park Director for the Terrain Park. That same year, **Park City Mountain Resort** also announced the **Park City All Stars** and plans for the *World Championship Halfpipe* and *The Chevy Grand Prix*. At the Grand Prix in December of 2002, KAB unveiled the newest creation, The Grand Prix Staircase. The city ledge saw plenty of movie time and was sessioned by some of the world's best snowboarders. **Robot Food** also spent a few days filming specially built jumps and rails at Brighton's park last year and continues to be one of KAB's sponsors.

This year they turned **Jim Mangan**'s idea into a reality by creating a wall ride and down box for the Grand Prix. The heavy hitters were out once again for the contest, including **JP Walker**, **Jeremy Jones** and **George Oakley,** who eventually won the event. Jared and Steve are also responsible for all the jumps and rails currently at Brighton for the second season running.

For 10 years now, Jared and Steve have held season passes at Brighton and are now building some of the best rails in the state at the same resort. As the progression of the sport was pushing the riders, the builders were also being pushed to build more complex features that last. Each time you ride through the park, remember to have respect for those you ride alongside of, but also respect what you are riding on. If you would like to have some rails built or want to see what KAB is all about, visit their website at www.kabrails.com and go session some of the new rails at Brighton.

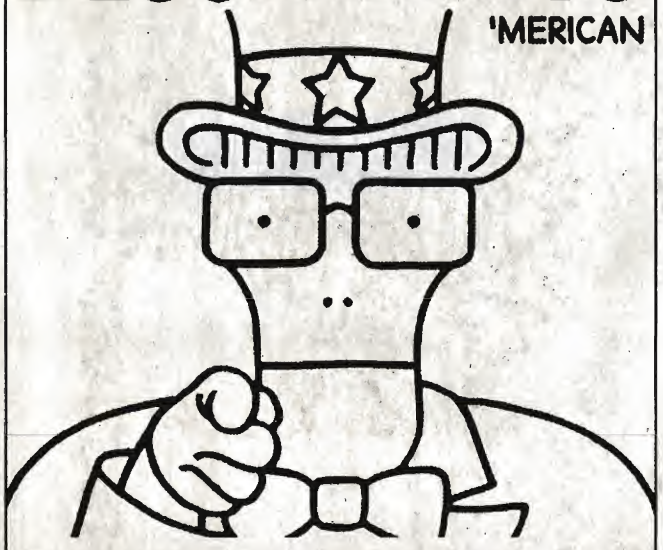
PHOTOS COURTESY OF KAB

STEVE DUKES BOARDSLIDES THE DC TRIPLE KINK

JARED WINKLER TAILPRESS

DESCENDENTS

'MERICAN



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14. karaoke
16. student lounge w/ dj matlock
17. chronic funk disorder
18. daniel day quartet
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Grayson Millard rolls a smooth bluntslide at Woodstock Park.
Photo Millard

SLUG mag

DAILY CALENDAR

SUBMISSIONS FOR THE SLUG CALENDAR ARE DUE BY THE 1ST OF THE MONTH. FAX TO 487.1359 OR EMAIL DICKHEADS@SLUGMAG.COM

Thursday February 5
Flash Express,
Sweatin' Willy– *Burt's*
Hairy Apes BMX– *Plan B*
Josh Gropin'– *Delta Center*
For the Moment, Far Sighted,
Last Response, Everyday Heros,
Shred Bettie– *Kilby*
Ghostowne, SUBsound– *Sound*
Black Black Ocean, Red Bennies,
Fifi Murmur– *Urban Lounge*
Friday February 6
Sworn Enemy, Himsa,
As I Lay Dying, With Honor,
Shonnadine– *Albee*
Dead Wax– *Bourbon St*
Le Force, Iron Man– *Burt's*
Dead Kats– *Halo*
Tracy Hall, Coyote Hoods, Alyah,
Brownham, Tony Lake– *Kilby*
Coyote Hoods, Brownham,
On Vibrato– *Monk's*
Midnight Mirage Dance Company–
Red Lion Hotel
Single File– *SLCC Redwood*
Mary Sound Transit– *Todd's*
Saturday February 7
The Influence– *Bourbon St*
Dead Kats– *Burt's*
Cathexis, Moshmellows,
Single File, Second Fall,
The Nene– *Kilby*
Ave. of the Arts Krew, Numbs,
Agents, The Chess Club,
DJ Kelrok, DJ Conrad,
DJ Soul– *Muse*
Insatiable CD Release– *Port O Call*
Boneshakers– *Sound*
Rope or Bullets, Belt to the Ass,
Smashy Smashy,
Mammoth– *Todd's*
Sunday February 8
Sweatin' Willy– *Burt's*
Mae, Copeland, The Working Title,
Slow Coming Day– *Kilby*
Dead Kats– *Sound*
Monday February 9
Echo Set– *Burt's*
Bad Luck Blues Band– *Sound*
Tuesday February 10
The Pagan Love Gods– *Burt's*
Stories of Scars, The Higher,
Contingency Plan, Even Lower,
Enex– *Kilby*
No Star Jazz– *Monk's*
Spookie Daly Pride,
Tony Furtado– *Sound*
Glacial, Books About UFO's,
Vox Carnage, Gabrial– *Vortex*
Wednesday February 11
Milo's B-Day w/
DJ Curtis Strange– *Burt's*
The Fray, Generals,
Ex-Chubby Kids– *Kilby*
Letter Eleven– *Monk's*
Swamp Boogie– *Sound*
Thursday February 12
Majestic Nomads– *Bourbon St*
Mary & Mars,
The Musemeant– *Halo*
Mullets & Bullets, 3 Star Hotel,
Enough Said, NonNon,
Brain Stamp,
Seattle Experimental Opera– *Kilby*
Borrowed Time–
Marriott Center for Dance
Carphax Files,
Redemption– *Monk's*
Collin Robertson– *Sound*
Will Sartain– *U of U*
Friday February 13
Grimlock, XCHEREMX,
Aftermath of a Train Wreck– *Albee*
The Drips– *Bourbon St*
Dubbed– *Burt's*
Dead Kats– *Halo*
Jump the Gun, Dead Lip,
Will Sartain, Smashy Smashy,
Take the Fall– *Kilby*
Borrowed Time–
Marriott Center for Dance
Purrbats– *Monk's*
Mest, Fallout Boy,
Matchbook Romance,
Dynamite Boy– *Sound*
Todd's 4th Anniversary Party w/
Callow– *Todd's*
SLUG Localized w/Davidian,
Vomit, TBA– *Urban Lounge*
Saturday February 14
Adbocate– *Bourbon St*
General Confusion– *Burt's*
V-day show: New Transit Direction,
Nimh, Her Candane– *Kilby*
Borrowed Time–
Marriott Center for Dance
Remmy Calienta– *Sound*
Other Pocket, Waste & Whiskey,
IOTA– *Todd's*
Will Sartain– *Urban Lounge*
Sunday February 15
BB King– *Abravanel*
A Static Lullaby, Beloved,
Christiansen– *Albee*
Sweatin' Willy– *Burt's*
Monday February 16
DJ Curtis Strange– *Burt's*
Moneen, Senses Fail–
Electric Theater
Amortifera, Mammoth– *Kilby*
Eddie Shaw– *Sound*
Tuesday February 17
Pick Your Poison, Shane,
Somewhat Gone, Trademark,
Emergency Exit Plan,
Somehow Hollow– *Kilby*
Chronic Funk Disorder– *Monk's*
Super So Far– *Sound*
Drive-By Truckers– *Suede*
El Toro, Callow– *Vortex*
Wednesday February 18
These Days,
Stephanie Croff– *Burt's*
Shanti Groove– *Halo*
Theta Naught, Angela Correa,
Tom Brosseau, Morrisite War,
Brownham, Denali– *Kilby*
Daniel Day Quartet– *Monk's*
Alaska!– *Sound*
Thursday February 19
Captain Jack– *Burt's*
Uh, Half Step, Hero– *Kilby*
Six-Sided Box– *Monk's*
Full Circle– *Sound*
Death by Salt release/SLUG's
15th B-day: Bob Moss, The
Numbs, Purr Bats, Starmy–
Urban Lounge
Friday February 20
Jin Shen– *Bourbon St*
All Systems Fail, The Fictions,
Timebomb– *Burt's*
Olivia Newton-John– *Delta Center*
Shred Bettie, Dead Kats– *Halo*
Bushwhacked: A Night
of Bush Bashing–
Ken Sander's Rare Books
Death by Salt release/SLUG's
15th B-day: Mental Midgets,
The Coyote Hoods,
Hudson River School,
The New Transit Direction– *Kilby*
Xur– *Monk's*
Saturday February 21
Nobody Knows– *Bourbon St*
Dexter Danger, Audio Karate,
Quick Feet, On Vibrato– *Kilby*
Lisa Mane &
the Codependants– *Sound*
Compound Fraxure,
No Show– *Todd's*
Death by Salt release/SLUG's
15th B-day: Nimh,
Gerald Music, The Switch,
Red Bennies– *Urban Lounge*
Sunday February 22
Sweatin' Willy– *Burt's*
Fear Before the March of Flames,
Salt the Earth,
Hi-Fi Massacre– *Kilby*
Dead Kats– *Sound*
Monday February 23
Warsaw– *Burt's*
Ja Speed, Clay, Gift Anon,
Delorian– *Kilby*
Smokin Joe Kubek,
Benois King– *Sound*
Further Seems Forever, Anberlin,
Me Without You, Watashi Wa,
Emery, Cannibal Corpse,
Hypocrisy, Exhumed,
Vile– *The Venue*
Tuesday February 24
Swamp Boogie– *Halo*
Engine Down, Nimh,
Statistics– *Kilby*
No Star Jazz– *Monk's*
Up in the Night– *Sound*
The Body– *Vortex*
Wednesday February 25
Anesty, Fighting Jacks, Glacial,
The Habits, Mute– *Kilby*
Blind Boys of Alabama–
Port O' Call
Bastard Sons of
Johnny Cash– *Sound*
Thursday February 26
Remembering Never,
Calico System, On Broken Wings,
Shattered Realm– *Albee*
Here Today, Chasing Candace,
X-Boyfriend, The Brobecks,
Beard of Solitude,
The Goodbites– *Kilby*
Doing Time–
Marriott Center for Dance
Karma Kanics– *Sound*
Friday February 27
Crisis– *Albee*
Spacetime– *Bourbon St*
Unsound Mind, Vomit– *Burt's*
Dead Kats, Nurse Sherri– *Halo*
Drew Danbury, Abika, Mammoth,
Micah Dahl Anderson– *Kilby*
Doing Time–
Marriott Center for Dance
Thunderfist,
Baby Shakers– *Monk's*
Heaven is a Hotel, Early Lines,
I Kill Me— *PG Sk8park*
SLC International Tattoo
Convention– *Salt Palace*
SLUG's Head to Toe
Action Sports Night w/
Delicatto– *Todd's*
Saturday February 28
Acoustic Slash– *Bourbon St*
SLUG Games Round-Up–
Brianhead Resort
Voodoo Organist,
Rodeo Boys– *Burt's*
Pirates, Contingency Plan– *Kilby*
Doing Time–
Marriott Center for Dance
SLC International Tattoo
Convention– *Salt Palace*
Sons of Nothing– *Sound*
Jud's B-Day Party w/
Compound Fraxure– *Todd's*
Sunday February 29
Rhetoric– *Monk's*
SLC International Tattoo
Convention– *Salt Palace*
Dead Kats– *Sound*
Monday March 1
Against Me!– *Albee*
The Grommits– *Burt's*
Johnny Rawls– *Sound*
Tuesday March 2
Dillinger Escape Plan,
Your Enemies Friends,
Pushing Up Daisies– *Albee*
Middle Distance,
I Am Electric– *Vortex*
Wednesday March 3
Eye of the Potato– *Burt's*
Mary Lou Lord w/Gingersol,
Wolf Colonel– *Kilby*
Thursday March 4
Sage Francis– *Albee*
Remember Aspen, Flipt– *Kilby*
Friday March 5
The Virus, The Unseen,
Endless Struggle,
12th Street Staggers– *Albee*
Dead Kats– *Halo*
Moshmellows, Ithica Melody– *Kilby*
The Fucktards– *Todd's*

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PRESENTS

Mest | Fallout Boy, Matchbook Romance, Dynamite Boy — FRIDAY - 2.13.04 IN THE VENUE - 6:00 PM

The Tooth And Nail Tour | Further Seems Forever, Anberlin, Me Without you, Watashi Wa, Emery — MONDAY - 2.23.04 IN THE VENUE (S) 6:00 PM

Cannibal Corpse | Hipocrisy, Exhumed, Vile — MONDAY - 2.23.04 IN THE VENUE (L) 7:30 PM

03.09 **The Early November** — Hey Mercedes, Spitalfield, Limbeck — IN THE VENUE 6:30 PM

03.13 **Allister** — Never Heard Of It, Hidden In Plain View, Over It — ALBEE SQUARE 7:30 PM

03.19 **Total Chaos** — Funeral Dress, Cheap Sex — ALBEE SQUARE 7:30 PM

03.22 **Death Cab For Cutie** — IN THE VENUE 7:30 PM

03.24 **Liars** — Young People, Goldfish — ALBEE SQUARE 7:30 PM

04.12 **Saves The Day, Grandaddy** — The Fire Theft, Hey Mercedes — IN THE VENUE 7:00 PM

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You can purchase tickets at Smithstix, Grey Whale CD, The Heavy Metal Shop, and UtahConcerts.com
For more information, go to UtahConcerts.com

Kilby Court Calendar February 2004

02 - Steve Poltz

03 - Her Candane, I am Electric, El Toro

04 - Black Black ocean, Tolchock TriD, Seconds Away

05 - (6pm) For the Moment, Far Sighted, Last Response
(8:30pm) Shred Bettie, Everyday Heroes

06 - Tracy Hall, Coyote Hoods, Alyah Brownham, Tony Lake

07 - (6pm) Cathexis, Moshmellows
(8pm) The Nene, Single File, Second Fall

08 - Mae, Copeland, The Working Title & Slow Coming Day

10 - (6pm) Stories of Scars, The Higher Contingency Plan
(8pm) Even Lower, Enex

11 - The Fray, Generals, Ex Chubby kids

12 - (6pm) Mullets & Bullets, 3 Star Hotel, Enough Said
(8:30pm) NonNon, Brain Stamp, Seattle Experimental Opera

13 - (6pm) Jump the Gun, Dead Lip
(7:30) Will Sartain Tour Kickoff, Smashy Smashy & Take the Fall

14 - Day Two Valentines Show! w/ TNTD, Nimh and Her Candane

16 - Mammoth, Amortifera

17 - (6pm) Pick Your Poison, Shane
(7:30pm) Somewhat gone, Trademark, Somehow Hollow, Emergency Exit Plan

18 - (6pm) Theta Naught, Angela Correa, Tom Brosseau
(8pm) Morrisite War, Brownham, DENALI

19 - Uh, Half Step, Hero

20 - (6pm) Silence the Fall, City in Ruin
(8:30pm) SLUG compilation CD Release!

21 - (6pm) Dexter Danger, Audio Karate, quick Feet
(8pm) On Vibrato, etc...

22 - Fear Before the March of Flames, Salt the Earth, Hi-fi massacre

23 - Ja Speed, Clay, Gift Anon, Delorian

24 - Engine Down, Nimh, Statistics

25 - (6pm) Anesty, Fighting Jacks
(8pm) Glacial, The Habits, Mute

26 - (6pm) Here Today, Chasing Candace, X-Boyfriend
(8:30pm) Beard of Solitude, Brobecks, The Goodbites

27 - Drew Danbury, Abika, Mammotl, Micah Dahl Anderson

28 - Pirates, Contingency Plan

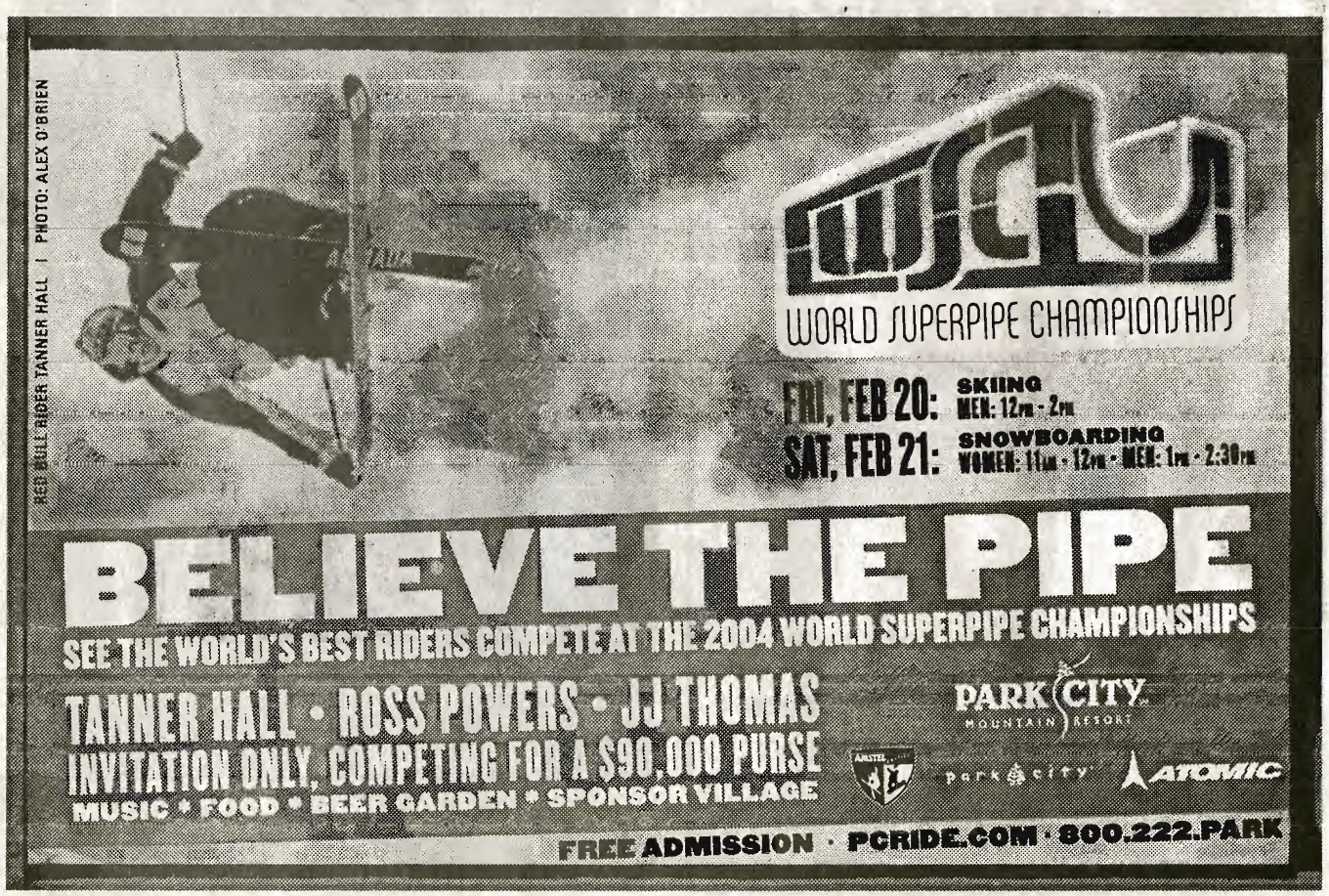
MARCH...

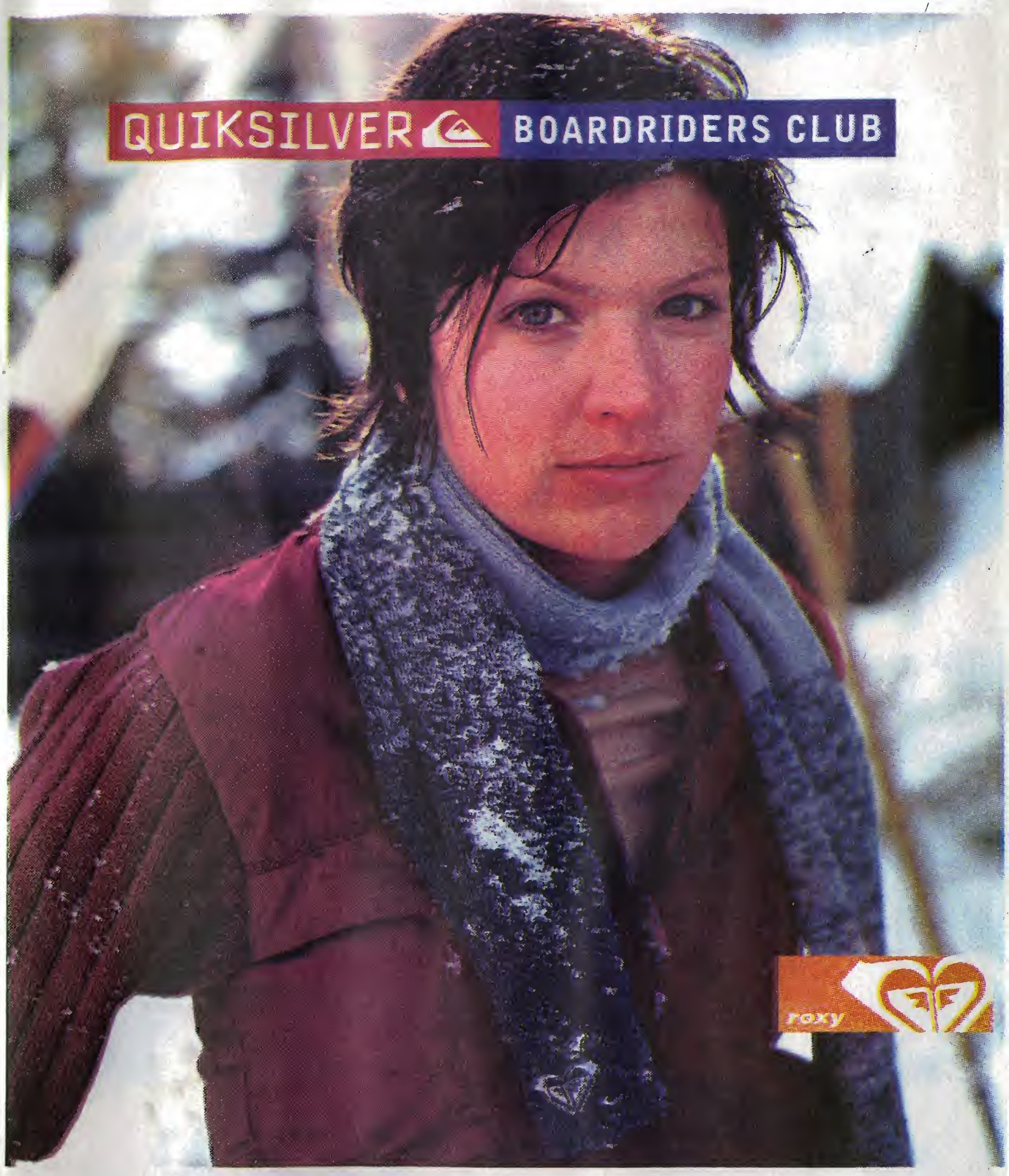
03 - Mary Lou Lord w/ Gingersol, Wolf Colonel

04 - Remember Aspen, Flipt

05 - Moshmellows, Ithica Melody, etc.

Kilby Kids - Cortez & Ivan





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